The antecedents of social legacy
exploring the role of narrative in mega event ceremonies

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The antecedents of social legacy: exploring the role of narrative in mega event ceremonies

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Abstract

Legacy has increasingly been used to justify and legitimise the vast investments needed to produce mega events (Bocarro et al. 2018). The increased use of legacy has captured the interest of both practitioners and researchers alike, who have considered definitions, measurements and types of legacy (Brittain et al. 2017; Cornelissen et al. 2011; Girginov and Hills 2008; Gold and Gold 2009; Holt and Ruta 2015; Kassen-Noor et al. 2015; Preuss 2007; 2018). There are two gaps within legacy research that this thesis addresses. First, legacy research often focuses on economic legacy drawing from tangible evidence (Bocarro et al. 2018). Therefore, there is a shortage of research surrounding the more intangible side of legacy, including social legacy. Second, the work that is undertaken on social legacy focuses on the mega event itself, neglecting mega event ceremonies. This is surprising due to the large investment, global reach and popularity of such ceremonies. It is therefore important to understand (given their global reach), how such ceremonies can be used as a persuasive tool for potentially impacting more intangible social legacies. By using a case study approach, this thesis focuses on attitude as a critical aspect of social legacy; the way in which mega event ceremonies can leverage legacy through strengthening, changing or developing attitudes of those attending or viewing. More specifically, the thesis aims to understand the effects that a carefully designed narrative can have on influencing consumer attitudes post event as an important aspect of social legacy. To address this aim, data was collected from both producers and consumers of such ceremonies through both social media and interviews. Key findings identify narrative, flow, narrative transportation and co-creation as antecedents of social legacy. Data also suggests learning, change and memory to be key outcomes of ceremonies and as such highlights the importance of incorporating attitude theory. Thus, the 'antecedents of social legacy model' is proposed to emphasise the importance of ceremonies as equal drivers of social legacy. By incorporating the above theories into a model this research addresses impact in terms of personal goals which influence consumer attitudes and ultimately impact upon consumer behaviour thus resulting in social legacy. By presenting this model, the following contributions are made. First, this project contributes by applying the extended narrative transformation model (van Laer et al. 2014) to the novel context of ceremonies and thus acknowledges the presence of consumer flow. Second, this thesis highlights learning and enjoyment as aids for overcoming barriers to immersion within a ceremony setting, whilst mapping their circular relationship, thus extending the work of Brown and Cairns (2004). Third, the research uncovers and explains a link between co-creation and social legacy. Although co-creation is acknowledged within event literature (Morgan and Summers 2005; Richards et al. 2015), data suggests that through co-creation, consumers relate more to a ceremony's narrative

and thus are more reciprocal in enhancing its social legacy. Finally, the thesis offers a typology of mega event ceremonies, categorising ceremonies by both their purpose and type (supportive, showcase, attached, stand-alone). Data suggests two distinct purposes of ceremonies: those that support the mega event and those that showcase the host country; and two types of ceremony: those attached to the mega event and those that stand alone. The research also offers a methodological contribution by proposing a step-by-step procedure for collecting and analysing social media data, facilitated by qualitative analysis software NVivo. A novel six-step process is offered, highlighting the challenges and advantages of this method.

Key Words: Social legacy, Ceremony, Narrative, Flow, Immersion, Narrative transportation

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"A Horcrux is the word used for an object in which a person has concealed part of their soul"

J.K. Rowling, Harry Potter and the Half-Blood Prince

Table of Contents

List of Tables and Figures

Key Terms

UK event industry – A wide-ranging industry, incorporating multiple sectors ranging in size. These include exhibitions, conferences and parties, as well as large-scale sport and entertainment events across the United Kingdom. Increasingly, this industry is used to deliver a host of policy objectives from a range of stakeholders such as local and national governments, regional development agencies and public sector bodies (Bowdin et al. 2012: xxvii).

Sporting events – The actual games or meets during which sports activity occurs (Getz 2007: 42); e.g. sports festivals, indoor or outdoor, professional, amateur.

Cultural events – A universal form of events that exist in most societies, which pre-date the contemporary events industry (Bowdin et al. 2012: 22); e.g. general celebrations of the arts, festivals, calendar (cultural and religious).

Polysemic events – A polysemic phenomenon is able to generate multiple affective meanings for spectators, accounting for the unusual degree of attention they obtain (Chalip 1992: 89).

Mega events – Large-scale cultural events of mass popular appeal and international importance that are typically stage-managed by a combination of national governmental and international non-governmental actors (Roche 2000: 1); e.g. Olympic Games, FIFA World Cup, World Expo.

Ceremony – **'**Very public arena in which social memory is acted out, performed or demonstrated' (Silk 2015: 70); e.g. Wedding ceremony, Opening and Closing ceremony, Award ceremony.

Optimal Experience – A positive and complex condition in which cognitive, motivational and emotional components coexist (Delle Fave 2009: 285).

Legacy – Tangible and intangible elements of large-scale events left to future generations of a host country where these elements influence the economy and physical and psychological wellbeing, at both community and individual levels in the long term (Li and McCabe 2012: 390); e.g. infrastructure, increase in tourism, job opportunities, economic development, inflation.

Social Legacy – Includes aspects associated with a mega event that are symbolic in nature and thus often lead to the creation of stories and myths that form part of the collective memory of the event (Holt and Ruta 2015: 72); e.g. attitudinal aspects - civic pride, increase in sports participation, awareness of culture, resentment.

1 Introduction

The UK event industry is reportedly worth £42.3 billion in terms of direct spend (Eventbrite 2016). Within this direct spend, sporting events make up £2.3 billion and cultural events £1.1 billion (Eventbrite 2016). To provide an overview, there have been several accounts portraying the growth and trends of the field since its introduction over 30 years ago (Arcodia and Rob 2000; Getz 2000, 2008; McWilliams and Siegel 1997). Within this body of literature, the emphasis is upon economics, considering events as 'big business' through evaluations of impacts, costs and roles (Getz and Page 2016: 604). To move through this phase, researchers offer that, in addition to economic impacts, event literature of the future should consider the 'event experience' (Backman 2018: 170): 'a cognitive response to the external stimuli provided by the event managers' (Morgan 2008: 82). Therefore, instead of considering evaluations of event impacts, researchers should consider evaluating the impact and value of careful planning (Carlsen et al. 2000; Getz and Page 2016; Park and Park 2017), considering the experience of the attendee. Furthermore, topics that consider the role of the consumer within their experience should be brought to the front of the research agenda to ensure that current events are viewed as successful in the eye of the audience (Backman 2018). Furthermore, it could be argued that event management literature often focuses on the technical processes of 'what event managers do' rather than building theory (Rojek 2012: 3; Dashper et al. 2015: 5). To overcome this managerial focus, attention must turn to literature that goes beyond the 'what' and 'how' to encourage a more theoretical view of event experience. If the role of the consumer is not considered, how can event stakeholders understand the effects of their event upon its audience?

While event literature encapsulates the array of events across the globe, there is surprisingly little research examining mega event ceremonies. Literature that does consider ceremonies focuses on their role in destination marketing (Puijk 2000; Heinz Housel 2007; Traganou 2010) or their ritualistic nature (Sinclair 2001; Qing et al. 2010; Liang 2010). Overlooked is literature that examines the role of ceremonies in creating a social legacy; yet, there are several reasons why this absence of analysis in existing event literature should be addressed. Firstly, due to their large nature and global reach, ceremonies require a significant amount of public funding. Generally, event research focuses on the economic impacts of events as justification for event stakeholders who have the tools to legitimise the project (Getz 2008; Backman 2017). Other more intangible

impacts also demonstrate return on investment, yet these have been neglected. This is true of research about ceremonies whereby public and governing bodies are spending large percentages of their budgets on producing these events (Table 1), with very little holistic research on their effects upon consumers.

Table 1 - Budget of Olympic opening and closing ceremonies

Olympic Games	*Total Cost of Ceremonies (in 000s)	Opening Ceremony only	Closing Ceremony only
*'Total' includes the cost of the Opening, Closing, and Awards ceremonies			
Salt Lake City 2002	$28,000	$24,000	$4,000
Athens 2004	$90,000 (est)	$27,000 (est)	$6,000
Torino 2006	$35,000	$30 million (together)	
Beijing 2008	$140,000 (est)	$62,000	$25,000
Vancouver 2010	Can$50,000	$48.3 million (together)	
London 2012	$128,000	$82,000 (together)	
Sochi 2014	$130,000 (est)	$65,000 (together)	
Rio 2016	$95,000	$45,000	$20-23,000

(Garcia 2016: 12)

Secondly, mega event ceremonies are consumed by a global audience whose size far exceeds the audience of the sporting event itself. For example, the opening and closing ceremonies of the London 2012 Olympic Games were the two highest viewed events within the Olympic period, with some one-third more viewers tuning in to watch these ceremonies than the men's 100m sprint final (BBC 2012). Yet, event research is biased towards the sporting elements of events. In consequence, researchers have neglected a globally viewed platform for communication. Those that do turn their attention towards mega event ceremonies consider the use of the ceremony to brand the destination (Puijk 2000; Heinz Housel 2007; Traganou 2010). Yet, these events provide a platform where more universally relevant narratives are communicated with the aim to educate, transfer knowledge, provoke thought, stir emotion and create meaning (Lemus Delgado 2016; Goldblatt 2011; Traganou 2010). By creating ceremonies, event organisers are creating an experience which can drive context-specific cognition and behaviour. Therefore, more

work is needed to understand the narrative within these ceremonies and the effects they have as a return on investment.

To explore mega event ceremonies, this research uses the lens of social legacy as a core source of event value (Chalip 2006). Legacy is an important concept in today's world for three main reasons; (1) it provides evidence to win public support, (2) it justifies the use of public resources and (3) it motivates other cities to bid for future events (Gratton and Preuss 2008; Liu 2018). This is particularly significant given the ease of expressing public opinion around resource spend and public support via global platforms of media and social media. Given the age of digital media, the public have the power to both be in possession of important information about the games (e.g. bidding documents) and to influence decisions regarding the games (e.g. areas for growth). If organisers can provide evidence that the investment required for the games is a good use of public money for the future there will be less resistance from the general public. Furthermore, interest in hosting mega events is at an all-time low, with the IOC receiving fewer bids with the passing of each games (Ludacer 2018). This is often a result of public pressure, as seen in the case of Boston who famously pulled their 2024 bid as a result of pressure from the public group 'No Boston Olympics'. Therefore, unless legacy can be evidenced, public support may jeopardise the tradition of the mega event. As a result, research into legacy is more important now, than ever. Current research surrounding event legacy is preoccupied with the more tangible and observable sides of legacy – economic, infrastructure and tourism (Deccio and Baloglu 2002; Kim and Petrick 2005; Preuss 2007). As Bocarro et al. (2018) sum up in their systematic review of legacy literature, 'research has predominantly addressed the material levels of reality by focusing on what is legacy, whether it occurs or not, and has relied on observable, tangible evidence of legacy through either qualitative or quantitative studies' (2017: 16). By their nature, ceremonies are a platform for addressing a social issue and therefore provide an excellent case for exploring the more intangible social legacy: 'the actual skills and experiences that people gain through their direct or indirect involvement in a mega event' (Holt and Ruta 2015: 72). By moving away from discussions of what legacy is, this research instead concentrates on how or why social legacy occurs, using the context of a ceremony. Understanding the antecedents of social legacy is important due to the increasing use of social legacy as a rationale for investment, yet research on social legacy is often neglected

(Bob and Swart 2010). This could be due to the intangible nature of social legacy, making it complex to understand and accurately measure (Cornelissen et al. 2011). Yet social impacts are acknowledged as being crucial factors for underpinning rationales for hosting mega events and their co-existing ceremonies (Fredline et al. 2003; Li and McCabe 2013). In light of this, the study aims to explore the meaning attached to ceremonies by both the producers and the consumers, addressing how the narrative within the ceremony is used to create a social legacy. Specifically, this study will focus on attitudinal aspects of social legacy in order to reflect the social legacy aims discussed by ceremony producers and referred to in the corresponding official documents. By combining existing theories (narrative transportation, immersion, and flow) and applying them to a new context, the research will consider both theoretical contributions and offer managerial implications.

Research on both ceremonies and legacy use single approaches (Burgan and Miles 1992; Gratton et al. 2006; Lee and Taylor 2005) positioned within event management. On the other hand, this research uses a multidisciplinary approach by drawing from psychology, drama, consumer research and event management to extend and collate existing theory into a novel theory (Getz 2008). Throughout the thesis, this research suggests that ceremony social legacy can be understood through the combination of multiple existing theories. Primarily, the thesis explores a potential link between narrative transportation (Green and Brock 2002; van Laer et al. 2014), immersion (Jennett et al. 2008; Brown and Cairns 2004), and flow (Csikszentmihalyi 1975). Linking these theories is used to explore the impact that ceremony narrative has upon an audience once immersed within their consumption experience. The chosen theories address 'impact' in terms of personal goals which influence attitude (change/development/strength). These influences to attitude ultimately impact upon behaviour, thus resulting in social legacy (e.g. awareness of social causes, intention to act upon new knowledge). Specifically, the study aims to explore the effectiveness of combining these theories by understanding the meaning attached to the ceremony's narrative from the viewpoint of both the producers and the consumers. By taking this approach, this research aims to understand the effects that a carefully designed narrative can have on influencing consumer attitude post event as a central aspect of social legacy, through the platform of a ceremony. Implications from this will not only provide an addition to knowledge in the form of a new theoretical framework but will also assist

event stakeholders in creating tailored narratives which result in their intended social legacy.

1.1. Aims and research questions

To address current gaps discussed above, this research aims to create a theoretical framework demonstrating the antecedents of social legacy. Thus, the framework maps the process of creating a social legacy through the narrative of a mega event ceremony. The framework proposed can be used in two important ways. First, to understand how social legacy can be used as a justification for vast economic investment in mega event ceremonies, and second, to provide insight into how mega event ceremonies can optimise their narrative within ceremonies to increase social legacy. To achieve these aims, the following research questions will be addressed throughout the chapters within this thesis:

1. Do ceremonies have a planned social legacy?
2. Does this social legacy reflect the vision of the actual event?
3. Regarding the ceremony aims:
   a. what are the intentions of the producers?
   b. how are they interpreted by consumers?
   c. how do they impact consumers in terms of beliefs, attitude, intention and behaviour?
4. Using narrative theory, which aspects of narrative from the following events, settings and characters are focused upon most frequently during a ceremony, and why?
5. How are the elements of narrative (events, settings, and characters) effective in:
   a. capturing attention?
   b. creating immersion and flow?
   c. impacting on the social legacy of the mega event?
6. How does applying knowledge transfer theory offer explanation into the learning process of ceremony consumers in terms of social legacy?
7. How can a combination of knowledge transfer theory and flow be used to explain the impact of ceremonies in terms of social legacy?

1.2. Theoretical and practical contributions

To address theoretical contributions, this thesis turns to theories surrounding attention, immersion (Brown and Cairns 2004), flow (Csikszentmihalyi and Csikszentmihalyi 1992), and narrative (Chatman 1978). Demonstrated by the differences between the conceptual framework and final framework, this thesis suggests multiple contributions and extensions to existing theory.

First, narrative transportation originally conceived for the context of reading written text (Green and Brock 2002) has been extended and applied to other contexts; e.g. van Laer's (2014) work on online gaming. However, the concept has yet to be applied to experiences such as mega events or their ceremonies. This thesis applies narrative transportation to the new context of ceremonies and, as such, suggests it could be applied to several other polysemic events that contain narrative (e.g. political rallies, fan events, festivals, and charity events). To further highlight the contribution of this research, the theory is also extended by considering the role of flow in enhancing narrative transportation. Originally grounded in immersion, this thesis recommends that due to the 'optimal experience' status (Jennett at al. 2008: 642) of a ceremony compared to everyday activities of reading or gaming, narrative transportation can be enhanced by a consumer's state of flow. Further to its optimal status, 'complexity' is present in a ceremony's narrative, thus challenging its audience – a characteristic of flow. Therefore, this thesis proposes that flow enhances the process of narrative transportation within a ceremony setting.

This thesis also extends the work of Brown and Cairns (2004) in their investigation around levels and barriers of immersion. Although designed for gaming contexts, the three levels of immersion suggested are applicable to a new context – ceremonies. As a result, this thesis applies Brown and Cairns (2004) by suggesting that ceremony audiences are required to overcome a series of barriers to immersion which enhance the chance of the state of flow. This thesis also extends this theory by suggesting two additional aids for overcoming barriers to immersion. Alongside the aids already proposed (time, effort, attention, visuals, tasks, plot, attachment and involvement), findings from this research suggest that learning and enjoyment also help consumers move up through the levels of immersion within a ceremony setting. Furthermore, unlike literature which suggests people learn more if they first feel enjoyment (Fu et al. 2009; Kimieak and Harris 1996;

Shernoff et al. 2014), findings show that if consumers feel they are learning, they enjoy the experience more. Thus, this thesis proposes a circular relationship between learning and enjoyment which together acts as an aid to reaching a high state of immersion. The implications of this suggest that ceremony narrative should produce both learning and enjoyment to increase the likelihood of the consumer reaching the state of flow needed for narrative transportation to happen.

Emergent from the data, this thesis also suggests that co-creation be a valuable antecedent of social legacy. Whilst co-creation is considered within event literature for its role in creating atmosphere (Morgan and Summers 2005; Richards et al. 2015), its impact upon social legacy has yet to be acknowledged. Findings from this research suggest that there is, in fact, a link between co-creation in ceremony narrative and social legacy. When incorporated within the planning of a ceremony, co-creation enables the narrative to be relevant to the target consumer. As a result, the social legacy is better understood and increasingly remembered by consumers. Less surprising, co-creation within the delivery of narrative is found also to increase the memory and emotional appeal of the ceremony. Importantly, this also further immerses the consumer within the ceremony, increasing their contribution to social legacy. While this thesis has begun to uncover this relationship between co-creation and social legacy, it also acknowledges that much further work is needed to solidify the link.

While co-creation is recognised as a key component of ceremony narrative, other criteria are also recognised as vital for enhancing social legacy. Findings within this thesis suggest that consistency, creativity and complexity embedded within an emotional narrative prove to be most successful in terms of social legacy. First, like all optimum experiences, ceremony narrative requires a minimum of creative elements which result in the spectacle of such events (fireworks, helicopters, actions, staging, etc.) used for capturing consumer attention. However, these alone are not enough for communicating social legacy messages to the events audience. To embed communication, consistency plays an important role. Consistency between the mega event and ceremony narrative, as well as between each element in the ceremony, results in a better understanding from its audience. Consequently, the social legacy created is more consistent. Finally, a narrative that is complex but not confusing helps the consumers to be challenged enough to facilitate the state of flow (Csikszentmihalyi and Csikszentmihalyi 1992). The

combination of these three factors results in consumers better understanding and remembering the narrative and, furthermore, encourages them to re-watch the ceremony. Theoretically, this combination also facilitates the state of flow needed to enhance narrative transportation and social legacy.

Through its development, the final framework also provides an addition to knowledge by its creation of an innovative typology of ceremonies which can be used to map potential social legacy outcomes. The typology proposes that ceremonies can be categorised by their type and purpose. The formation of this typology is developed from both data collected within this thesis and other supporting examples of ceremonies from secondary sources. Their type can be categorised dependent on the physical positioning of the ceremony in relation to the mega event. As a result, the typology proposes the first type to be stand-alone ceremonies which are events in their own right, for which consumers purchase specific tickets (e.g. Olympic ceremonies). By contrast, the second type is attached ceremonies which appear at the start or end of another ticketed event (e.g. FIFA World Cup). Findings suggest that both producers and consumers value attached ceremonies less than stand-alone ceremonies. As a result, the social legacy appears to be less understood or remembered for attached ceremonies. Second, ceremonies can be categorised by their purpose; i.e. what do the producers want the ceremony to do? As a result, this research coins the terms ‘showcasing’ and ‘supporting’ to reflect the ceremonies purpose (Definitions section 6.1.1). By proposing the purpose categories, this research implies that the purpose of the ceremony impacts upon the type of social legacy produced, and therefore, as a result, producers should match their social legacy vision with the purpose of their narrative. Showcasing ceremonies impact consumers through their experience of attending, resulting in a multifaceted social legacy (e.g. boost in confidence, individual memory, and interest in sport). By contrast, supporting ceremonies achieve their intended social legacy where consumers mirror the intentions of the producers (e.g. understanding of the narrative, awareness, intention to contribute to charitable causes). These practical contributions suggest that to create a social legacy which is intended and consistent throughout its audience, ceremony producers should create stand-alone ceremonies which support the purpose of the mega event. This is important to make an intangible return on investment.

Although this thesis does not focus on defining a social legacy, understanding the producer and consumer knowledge of ceremony social legacy allows this research to contribute to knowledge by addressing the gaps between theory and practice. As a result, this thesis also offers two definitions of perceived versus actual social legacy from both the viewpoint of ceremony producers and consumers. By their creation, these definitions suggest there are differences in the understandings of social legacy across these two sets of stakeholders. As a result, a planned social legacy is less likely to be achieved if there is a gap in the understanding; a crucial oversight which should be addressed by both literature and practice. Furthermore, this thesis suggests that it would be of interest to investigate whether there is also a gap in understanding between producers, consumers and investors in order to understand whether actual ceremony social legacy is deemed 'successful' by any party. If this gap is decreased, perhaps a measurement for ceremony social legacy could more easily be implemented.

Finally, through its creation, the 'antecedents of social legacy model' also offers a methodological contribution. By using social media data, this thesis offers an innovative step-by-step guide by way of contributing to methodological literature. Due to the lack of replicable procedures for collecting and analysing social media data (Sloan and Quan-Haase 2017), this research offers an addition to knowledge by proposing a series of instructions for filtering, coding, and analysing Facebook and Twitter data using NVivo. Surrounding these instructions, the discussion addresses the advantages, challenges and limitations found when analysing this form of data with specific attention paid to ethical considerations (British Psychological Society 2013; Wisdom of the Crowd 2015). Accordingly, the thesis produces the first steps to a novel ethical procedure which can be followed by other researchers who feel that the large and free platform of social media may offer an advantage to their research. This approach, whilst confirmed by experts, requires validation in different contexts.

1.3. Structure of the thesis

This thesis will now adopt the following structure in order to address its research questions and contribute to existing knowledge. Following on from the introduction, the thesis begins with a review of the current and relevant literature. The purpose of the literature review is to provide an understanding of what has been done before around the

related subjects, the strengths and weaknesses of current research, and to gain a certain level of meaning (Boote and Beile 2005). The review within this thesis is structured to consider legacy first, both within the contexts of mega events and ceremonies. Within this section, literature explores current arguments regarding multiple definitions, measurements, and the best methodologies used when researching the phenomenon of social legacy (Holt and Ruta 2015; Li and McCabe 2012; Gratton and Preuss 2008). Literature around the planning for legacy is also explored, specifically around the bidding process (Bowdin 2011; Holmes et al. 2015) in order to understand the aims behind a ceremony's social legacy vision. Narrowing the focus of the review, the chapter proceeds to explore mega event social legacy within a ceremony context. Within this section, ceremony social legacy is broken down into components that make up the broader social legacy. These aspects are compared to the official ceremony literature to highlight 'attitude' as a critical part of social legacy within a ceremony context. Furthermore, the ABC model of attitude is used to express the characteristics and importance of attitude. The literature surrounding ceremonies is sparse compared to the work on the fathering 'mega event'; however, the existing definitions, characteristics and contemporary discussions are mapped out, with areas for further research highlighted. Within this area of interest, the review considers the consumption experiences of ceremony attendees by exploring the differing consumption types of live events (broadcast and in-stadia) and potential implications upon the social legacy. While exploring the consumption experiences of both in-stadia and broadcast audiences, literature on 'emotional journeys' caused by events as stimuli (Maguire et al. 2015; Pine and Gilmore 1998; Westbrook and Oliver 1991) is addressed in order to understand the implications that being part of a crowd (live or virtual) have for this emotional journey (Le Bon 1995). Finally, the chapter discusses the concept of narrative, applying key literature to the context of ceremonies. Within this section, an overview of narrative literature is considered, highlighting the importance of narrative transportation (Green and Brock 2002) and framing (Entman 1993; Halbwachs and Coser 1992) in addressing the research aims.

Using the understanding gained from the literature review, the second chapter of the thesis maps the formation of a proposed conceptual framework. This is an important chapter for a critical realist to acknowledge the external reality and map how it has already been examined (Sobh and Perry 2006) in order to continuously expand theory (Mir and Watson

2001). The aim of this chapter is to explore theories from multiple disciplines to provide insight into how mega event ceremonies can optimise their narrative to increase social legacy. A conceptual framework is used within this thesis as a heuristic tool (Denzin and Lincoln 2000) to organise a body of knowledge and to propose a new theory based on this knowledge (Reyes 2004). Specifically, the bodies of knowledge concern four key areas of interest including: (1) theories of narrative; (2) theories of knowledge transfer; (3) theories of immersion; and (4) theory of flow. Furthermore, this framework is used to combine these existing theories taken from the perspectives of marketing, psychology and literacy to apply them to a new context, thus contributing to knowledge. The chapter begins by looking at the period pre-event, where the aims of the ceremony's experience are considered in terms of cognitive and affective goals (Berridge 2012). The chapter then explores the development of a ceremony's narrative to reflect these goals. To explore narrative, a structuralist view (Chatman 1978) is undertaken whereby the story within the narrative is considered using the events, characters and settings within a ceremony, and the discourse considers the messages embedded within the narrative. The model progresses to consider the consumption of ceremony narrative. To link narrative with social legacy, the extended imagery model of narrative transportation (van Laer et al. 2014) is introduced to examine how the consumption of narrative affects consumers. Narrative transportation demonstrates how narrative can persuade a consumer, thus resulting in changes to consumer beliefs, attitudes, intentions and behaviour. Work surrounding narrative transportation suggests that a certain level of immersion is needed to ensure this process works (Green and Brock 2000); therefore, the framework encompasses theories of immersion within the consumption experience. Specifically, the work of Brown and Cairns (2004) and Jennett et al. (2008) are used to demonstrate how consumers can experience different levels of immersion throughout their experience. Furthermore, this chapter explores the impact that differing levels of immersion have on narrative transportation and thus the impact upon the social legacy. To extend theories of narrative transportation and immersion and apply them to the context of a ceremony, the model within this thesis suggests the inclusion of flow (Csikszentmihalyi 1990). Flow is often found in optimal experiences, such as ceremonies, and is responsible for guiding a shift in personal goals. The framework constructed in this chapter suggests that reinforcing narrative transportation with flow can sustain the consequences of immersion

within the narrative, thus persuading an audience to contribute to social legacy through attitudinal developments. Surprisingly, none of the above theories has been considered as potential antecedents of social legacy nor applied to the context of a ceremony. This chapter aims to address why these theories are applicable and how they can be extended and collated to create a new theory.

Following the building of the conceptual framework, the thesis moves to the methodology chapter. The aims of this chapter are threefold. First, to introduce the ontological and epistemological approaches; second, to present the methodological approaches; and finally, to provide reflections on the data collection process. This research follows a critical realist ontology by acknowledging that an entity such as social legacy can exist independently without being observed or controlled (Bhaskar 1989; Easton 2002; Fleetwood 2005). Furthermore, it recognises the role of the observer in creating a theory and therefore offers multiple truths of a single phenomenon. As a result, critical realists recognise that research is continuously expanding (Mir and Watson 2001), highlighting the role of the conceptual framework for mapping previous causal explanations with objects and mechanisms of the chosen phenomena (Easton 2002). Getz and Page (2016) conclude that to progress event research, the theory is required to 'explain how event experiences are influenced and how meanings are attached to event experiences' (2016: 14), which the following method implemented within this thesis aims to do. To structure the main body of this chapter, the Hennink-Hutter Qualitative Research Cycle is used. This means the chapter is split into three: the design cycle, the ethnographic cycle, and the analytic cycle. The cycle explains the process of conducting three layers of data collection using a case study approach. The examples used within this case study all fit under the mega event definition proposed by Roche (2000: 1): the ceremonies of the London 2012 Olympic Games, and the ceremonies of the Invictus Games 2016. These ceremonies were also chosen to represent multi-sporting events from the last 7 years. Originally, the FIFA World Cup 2014 is also identified as a feasible example for the ceremony case study and data is collected for both London 2012, Invictus 2016 and FIFA 2014. For each case study, social media data is collected using the NCapture function of NVivo. This data is thematically analysed, before being used to design semi-structured interview guidelines. Layers two and three of the data are semi-structured interviews; first with the producers of the three case studies, and then with the consumers of the three case

studies. Unfortunately, once the data was collected it became apparent that there was not enough data surrounding FIFA 2014 for it to be a valid case within this thesis. Therefore the data collected for FIFA 2014 will only be considered alongside other general examples when informing the typology of ceremonies proposed by this research. Thematic analysis is used within all three layers of data alongside a template coding system. Finally, the chapter ends by considering the quality of the research using a set of six criteria for judging realism research proposed by Healy and Perry (2000).

Using the methods described in the methodology chapter, data is collected and reported within the fourth chapter of the thesis – the findings. The chapter begins by providing a synopsis for the three examples of ceremonies used throughout this research in order to provide context for the data findings. The aim of this chapter is to discuss the key themes that appeared in the data analysis process and consider the differences/similarities between the three layers of data. First, the chapter addresses the concept of social legacy, resulting in perceived definitions of ceremony social legacy from both the perspective of the producers and the consumers. Overall, the data suggests that learning, change and memory are key outcomes of ceremony social legacy, thus highlighting the importance of incorporating attitude theory as an aspect of social legacy. The chapter then moves to focus on narrative, discussing both how the producers designed the narrative and how the audience consumed the narrative. As a result, three key findings are reported and discussed in terms of their implications upon the social legacy. First, a ceremony typology is proposed which categorises ceremonies by type (attached or stand-alone) and by purpose (showcasing or supporting). Second, an emergent theme of co-creation is investigated in terms of its impact on planning and consumption as a direct result of the data analysis. Third, the role of a complex narrative is highlighted for challenging the consumer. Moving on, the chapter considers the outcomes of ceremony consumption in the form of social legacy. Here both the desired outcomes of the producers and the perceived outcomes of the consumer are contrasted to assess the impact that ceremony narrative has upon social legacy. Within this, the chapter considers the form of consumption by comparing data collected from both in-stadia audiences and audiences who watched through broadcast.

To assess the impact of the findings from this thesis, chapter six considers findings in relation to the earlier proposed conceptual framework. As a result, the chapter moves to

address the implications of these findings (both practical and theoretical), deriving a modified framework as a consequence. Addressing the research questions above, the chapter suggests five key contributions to knowledge which together aid in the understanding of how ceremony narrative effectively contributes to social legacy. First, by proposing the ceremonies as either supporting or showcasing, producers can understand how the purpose of their ceremony affects social legacy. From this, ceremonies can be designed to be more effective in attaining their intended attitudinal social legacy. Interestingly, by splitting ceremonies by type, two forms of social legacy are apparent within the data. Showcasing ceremonies produce a multifaceted social legacy drawn from the personal experiences of the consumers (pride, confidence, etc), while supporting ceremonies mirror the intended social legacy set down by the producers (learning, awareness, etc). It is vital that producers are aware of the consequences of their ceremony type to create their planned legacies. Second, the narrative should be designed to contain a mixture of consistency, creativity and complexity. Using this strategy provides consumers with creative elements for capturing attention as well as complexity for enhancing a sense of the challenge needed to produce flow and consistent for embedding the narrative within memory. Third, within the narrative, the role of the commentator should be of utmost importance as they are a vital tool for framing the meanings of the narrative, embedded with the social legacy vision. Concerningly, producers expressed a lack of control around commentators and therefore may be unintentionally affecting consumer understanding of their social legacy. Fourth, data addresses the research questions by suggesting the link between attention and immersion to be key for enhancing memory and therefore supporting social legacy. However, by way of contribution, data suggests that in order to overcome barriers to immersion, enjoyment and learning should join existing techniques, within a ceremony setting. Finally, co-creation is highlighted as an antecedent of social legacy. Interestingly, the link between co-creation and social legacy is currently overlooked, yet data suggests it is a powerful enhancer. This can be through two methods. The first suggests producers can include its potential audience in the design of the narrative. When this happens, the narrative becomes more relevant to consumers. Second, consumers can co-create the narrative during consumption through the encouragement of audience participation. When this happens, consumers remember the narrative because they feel involved.

Overall, the chapter supports the combination of narrative transportation, immersion and flow as antecedents of social legacy. However, to strengthen the conceptualisation, data suggests that co-creation, learning, enjoyment, and consistency are also key.

Within the thesis conclusion, attention is drawn to potential limitations to the study. By reflecting on what could have been done differently, the chapter offers alternative ways to address the aims of the research. Furthermore, using the findings discussed previously, the chapter concludes by highlighting further opportunities for future research on the topic of mega event ceremonies and their social legacies. As a result, the chapter considers limitations of the methodology within the thesis including sample size and sample characteristics. Furthermore, this chapter examines the limitations of the proposed model, identifying the constraints of the model which fall outside the remit of this study; for example, the model neglects to depict the external influences which affect it, such as the personal demographics of the ceremony consumer (sex, age, location). By identifying these limitations, the chapter offers a series of future research suggestions to give the research more scope, including alternative research methods, samples, and complementary research questions.

2 Literature Review

Moving away from traditional event management studies, this research focuses on linking concepts from multiple disciplines within the social sciences and psychology to create theory applied to the context of mega events. The purpose of this chapter is to create an overview of current literature, key authors and gaps that require further development around the theme of mega event ceremony social legacy. The previous introduction chapter offered an overview of the current research problems identified in this research.

First, while legacy literature has grown in popularity, its primary focus has been to address the material level of reality by concentrating on what legacy is and whether it occurs, relying on tangible evidence (Bocarro et al. 2018). As a result, the more intangible social legacies have been left behind (Bob and Swart 2010: 79). Second, both legacy and mega event literature fail to acknowledge the role of mega event ceremonies in driving social legacy. This is surprising given their global reach and potential for communication. Instead, ceremonies are explored for their ritualistic nature and ability to work as a destination branding tool (Puijk 2000; Heinz Housel 2007; Traganou 2010). As such, this literature review chapter will consider research surrounding the 'event consumption experience' in order to lay the foundations for much-needed theory creation around how best to maximise positive legacy outcomes (Tomlinson et al. 2018). In a call for papers for the International Journal of Event and Festival Management, editors suggest there is a need for future research which celebrates and discusses event design, consumers, and the event experience (Emerald Publishing 2017). This research aims to add to this body of knowledge. Furthermore, rather than considering the mega event as a whole (as many others have done previously), this review separates the mega event to consider the opening and closing ceremonies. To address the gaps within current academic work, this literature review will consider legacy, experience/consumption and narrative as key strands of literature (Figure 1).

To conduct the following literature review, search terms of 'legacy', 'social legacy', 'mega event legacy', 'mega event ceremony' and 'ceremony' were put into Google Scholar, Google Books, and into the databases accessible through Coventry University (Academic Search Complete, Business Source Complete, Communication and Mass Media Complete, Hospitality and Tourism Index, PsycINFO, SPORTDiscus). These terms were chosen to assess the current state of the wider mega event and ceremony legacy literature. To address the research questions stated in the introduction, further

searches then included terms such as ‘narrative’, ‘emotions’, ‘experience’, and ‘transportation’. These were searched for on their own to gain a wider perspective before being bridged with ‘mega events’ or ‘mega event ceremonies’ to gain insight into potential gaps in the literature.

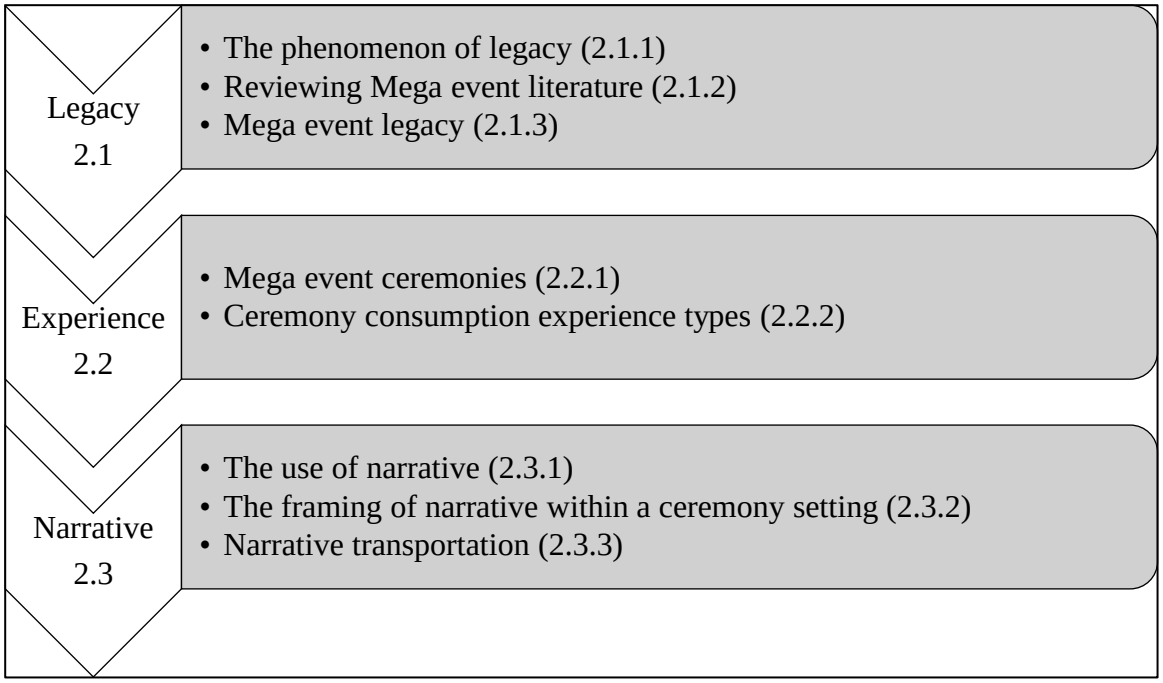


Figure 1 - Structure of the literature review

As a result, this chapter is structured to first consider legacy within the context of both mega events and their ceremonies. Starting with an overview of current event legacy research, the first section discusses the definitions, types and characteristics of legacy. Second, the concept of legacy is applied to the under-addressed context of mega events ceremonies. The section then moves on to consider the consumption experience of event attendees at ceremonies to address the two consumption audiences (in-stadia and broadcast). Finally, to fully understand the role of the ceremony, narrative is considered as a potential antecedent of social legacy. Within this section, an overview of narrative literature is considered, specifically drawing attention to narrative transportation and framing, applying them to the concept of ceremony narrative. By reviewing a multitude of literature, this research aims to clarify the implications of consuming a ceremony in relation to social legacy. Following this, other aims within this chapter include:

1. Addressing the state of current mega event legacy literature and its limitations.

2. Examining the use of narrative in consumer experience within a ceremony context.
3. Examining the potential for social legacy when scripting a ceremony's narrative.

By addressing these aims, this thesis will progress to construct a conceptual framework (next chapter) to visually show the antecedents of social legacy using the context of a ceremony. Therefore, this review begins by broadly discussing current and relevant literature as a foundation for the theories presented in chapter 3.

2.1 The phenomenon of legacy

To fully understand the impact that consuming ceremony narrative has upon its audience, this research turns to the concept of legacy: 'the process of leaving something behind' (Hunter and Rowes 2005: 328). Legacy is defined and used differently depending on the field and background of the user. Defined etymologically as 'left by will', most definitions follow a common theme of leaving something, within a range of contexts. From the field of accounting, Payne (2012) simply states that a legacy is what you hand down after you are gone, offering that, once decided upon, your legacy can and will change alongside your circumstances (2012: 46). Similarly, Fox (2010) uses death as a landmark for legacy, describing business legacy as 'an enduring meaning attached to one's identity and manifested in the impact that one has on others beyond the temporal constraints of the lifespan' (2010: 153), later adding that legacy is a way to 'outlive oneself'. Interestingly, drawing upon an example of branding, Nissim (2008) explains that brand legacy 'considers historic message layering' (2008:7). This implies the need for a knowledge of the brand's history to construct the brand's legacy (Nissim 2008: 7). Continuing with a theme of the past, Jaskiewicz (2015) defines entrepreneurial legacy as 'the rhetorical reconstructed narratives of past entrepreneurial behaviour' (Jaskiewicz et al. 2015: 31). This definition suggests that legacy is fluid, in that it can be re-written dependent upon ever-evolving situations. Drawing from a range of fields, it can be concluded that legacy occurs after the ending of something (life, business, etc.) but can be rewritten as circumstances change.

To further explore the concept of legacy, this research turns to the case of mega events and considers what is left behind post-event. A popular term within the industry, legacy is currently used as a justification for the vast investment of (more often than not) public

expenditure (Bladen et al. 2017; Cornelissen et al. 2011). Due to the broadness of definitions available and the increasing use of the term within the industry, event scholars have increasingly emphasised the need for an event-specific understanding of legacy. Furthermore, legacy is increasingly pushed by large organisations within the field, such as the International Olympic Committee (IOC) and national governments which promote the long-term impacts gained from mega events (Bocarro et al. 2018). Consequently, academic attention has turned to define such legacy, resulting in many definitions from academics, each offering their own interpretation of the increasingly popular phenomena. This research seeks to move away from definitions to gain insight into the antecedents of mega event legacy, focusing on the role of the ceremony as a tool for enhancement; however, before discussing mega event legacy, it is important first to establish what falls within the category of a mega event.

2.2 Reviewing mega event literature

Since the 19th century, scholars have explored the concept of mega events (Roche 2003), fascinated by their potential to generate long-term impacts on a local, national, and even international scale (Jago et al. 2010; Roche 2003). Defined as 'ambulatory occasions of a fixed duration that attract global visitors, have a large mediated reach, come with large costs and have large impacts on the built environment and population' (Muller 2015: 638), mega events are particularly important for researchers and practitioners alike as they rely heavily upon significant amounts of public investment (Coakley and Souza 2013: 584). Examples include the Olympic Games, the FIFA World Cup and World Expos. As justification for this vast public spending, further research is paramount for leveraging the greatest possible benefits (Kassen-Noor et al. 2015: 666). One method to address this, is to move event research to a more 'holistic approach', viewing mega events in terms of their roles, meanings, and experiences (Getz 2007: 8). Current literature often lies within business management or leisure and tourism, and therefore is arguably lacking the more critical and theoretical approaches of the social sciences (Deery et al. 2012; Rojeck 2013). This research considers the consumption experiences of mega event attendees by reflecting upon the meaning of the mega events' ceremonies.

Another reason for mega event popularity within the academic community is their ability to create much discussion and ambiguity within current literature. This ambiguity centres

on variations in defining and categorising mega events, with academics disagreeing on which events fall under the mega event bracket. As a starting point for definitions, events are often categorised as typologies, through a range of characteristics including size, attendance and investment. Although some academics agree that the 'mega event' is by far the biggest of these categories, there are sometimes blurred distinctions (Bowdin 2011: 19) between mega, major and giga events (Table 2). Muller (2015) states that the ambiguity within the literature is more than just 'definition bickering', arguing that without a common understanding research cannot progress (2015: 638).

Table 2 - Event Typologies

Typology	Specification of Type	Sporting Event	Non-Sporting Event
Mega Event	Large Scale Global Media Minimum of 1 million visitors Capital of $500 Million Mass popular appeal Global impact Usually following a successful bid (Getz 2005; Muller 2015; Roche 2000; Bowdin 2011; Hall 1997, Funk 2008)	The Olympic Games FIFA World Cup	World Fairs EXPO (Muller 2015)
Major Event	Significant economic benefit Significant media coverage Large visitor numbers (Funk 2008)	Rugby World Cup (Funk 2008) Superbowl (Funk 2008) Commonwealth Games (Muller 2015)	European Capital of Culture (Muller 2015)
Giga Event	XXL size across the board Very largest of events Very rare (Muller 2015)	2012 Summer Olympics (Muller 2015)[1]	
Hallmark Event	Linked with a particular destination Increased status of the host (Funk 2008)	London Marathon (Funk 2008) Tour de France (Funk 2008)	Glastonbury Festival Mardi Gras (Getz 2008)

[1] Giga event used only by Muller 2015 to express an event bigger than a mega event. Using his proposed typology of event type, events that score 11-12 points against visitor attractiveness, mediated reach, cost and transformation fall into the 'giga event' category. His work suggests London 2012 Olympics meets these criteria.

To create consistency, the definition used throughout this research is by far the most commonly cited. Offered by Roche (2000), mega events are described as 'large scale cultural events of mass popular appeal and international importance that are typically stage-managed by a combination of national governmental and international non-governmental actors' (2000: 1). This definition collates commonalities found within a variety of definitions including themes of large scale, international viewing, large economic investment, global media attention, and large-scale attendance figures (Hall 1997; Getz 2005; Funk 2008; Bowdin 2011; Li and McCabe 2012; Muller 2015). Generally, uncertainty between academics is centred on the use of the word 'large'; a subjective term that can be interpreted in multiple ways (Frawley 2016). Similarly, the meaning behind 'mega' has changed, increasing through globalisation, the growth of the industry, worldwide media, and social sharing (Goldblatt 2011: 125). This ambiguity has, to some degree, allowed researchers to be flexible in the cases they choose to study under the mega event branch. Thus, a wide range of both sporting and non-sporting events are examined as mega events through academics pairing their chosen case studies with a 'best fit definition', to create frameworks applicable to a range of events.

2.3Mega event legacy

Much like definitions of legacy within other fields, mega event legacy focuses on what is left post-event, concentrating on both tangible and intangible impacts created by the event that remain longer than the event itself (Preuss 2007: 211; Dashper et al. 2015: 213). Although there has been an increase in research surrounding mega event legacy, many academics contend that there is simply not enough to keep pace with the industry or offer justification for the huge investment needed to host a mega event (Cornelissen et al. 2011; Preuss 2011; Sant and Mason 2015; Kassen-Noor et al. 2015). In fact, Gold and Gold (2009) go as far as to suggest that the lack of clarification of definition demonstrates that the term 'Olympic legacy' is no more than '*omnium gatherum* for diverse phenomena' (2009: 6) – a collection of various things. From this, it could be concluded that mega event legacy may in fact not be a real 'thing', but instead a term for a collection of smaller things. In the most current book on mega event legacy, Bocarro, Brittain and Byers suggest that, as research continues, questions arise as to whether legacy is fact or fairy tale (2018: 2). By way of a conclusion, they offer that, at present, legacy is largely a fairy

tale, idealised and fabricated. This is because where legacy is present, it is often unintentional (2018: 261).

Mega event legacy, so literature states, can directly change our lives, whether it be a new road to drive on, a sense of pride in our country, or a new-found love of sport, and it is this impact that provides an important rationale for understanding mega event legacy. However, although there is a need for research into legacy, it is striking that there is little consensus on a definition of 'legacy' within event research (Cornelissen et al. 2011: 214). Currently, mega event legacy is inclusive of both tangible and intangible elements, with research exploring both 'intangible' impacts of pride and identity as well as 'tangible' structures left post-event (Bocarro et al. 2018; Deng 2012; Hall 1997; Lambertiet et al. 2011; McGillivray and Frew 2014; Preuss 2018). Li and McCabe (2012) define legacy, to include these terms, as 'tangible and intangible elements of large-scale events left to future generations of a host country where these elements influence the economy, physical and psychological wellbeing at both community and individual levels in the long term' (2012: 390). The inclusion of tangible and intangible elements within definitions suggests that academics concentrate on the legacy impacts that are left behind rather than examining how legacy is created (Bocarro et al. 2018; Kassen-Noor et al. 2015: 668; Thomson et al. 2018). Furthermore, definitions such as the one above focus on impacts on the host community and individuals rather than the mega event's global audience. By doing so, research lacks an understanding of how best to maximise positive legacies of events on a global scale (Thomson et al. 2018: 307).

The most recent definition is offered by Preuss (2018), building on his earlier work. He defines legacy as 'any outcomes that affect people and/or space caused by structural changes that stem from the Olympic Games' (2018: 4). While this may be the latest definition, it describes the legacy of the Olympic Games only, neglecting to encompass smaller sporting events or non-sporting events. Practically, Preuss (2018: 4) suggests that this definition translates legacy to be:

A. People are affected by and/or
B. The environment is affected by
C. Changes that are
D. Caused by the Games

E. The outcome can be neutral, positive or negative (unintentional)

Mega event legacy is most often researched in terms of the Olympic Games (Thomson 2018: 302), with the first mention of Olympic legacy regarding the 1956 Olympics in Melbourne (Preuss 2018: 104), where legacy was mentioned within Melbourne's plan for hosting the Olympics (Melbourne Invitation Committee for Olympic Games 1956). Therefore, alongside academia, it is important to note that the Olympic Committee offers that legacy revolves around impact, whereby an 'impact' can be defined by a change in a contextual indicator (International Olympic Committee 2009: 27). It is these changes that outlive the event that current academics use to centre their definitions upon, 'effects that durably transform the host region' (Chappelet and Junod 2006: 84). However, academics often limit their understanding and definitions by choosing to focus on impacts to the host city rather than the global scale which mega events themselves are defined within. Table 3 depicts the current mega event legacy key authors and offers a summary of their approaches to legacy research.

Table 3 - Legacy Research

Key Author	Research Outlook	Definition of Legacy
Preuss 2018 – People, environment, changes caused by the games, neutral, positive and negative	Presents a framework for measuring mega sports event legacy using the context of the Olympic Games. Aims to identify long term costs and benefits of staging an Olympic Games	Any outcomes that affect people and/or space caused by structural changes that stem from the Olympic Games
Brittain, Bocarro, Byers and Swart 2018 – Sporting, non-sporting, volunteering, sports participation, environmental, cultural	Explores various types of legacy in multiple continents to provide an understanding of the legacy discourse as well as the potential pitfalls connected to legacy	Preuss (2007) IOC (2016) – Legacy is any action (practice) in a given area (e.g. host city) and time driven from structural changes initiated by the staging of the Olympic Games
Thomson, Cuskelly, Toohey, Kennelly,	Paper offers a quantitative literature review of peer review	Multiple

Burton, Fredline 2018 – Sport event legacy	sports event legacy research published in English journals between 2000-2016.	
Kassen-Noors, Wilson, Muller, Maharaj and Huntoon 2015 – Urban Legacy	Presents a mega event hierarchy tree that starts with a single antecedent and has multi-branched hierarchy of descendants. Identifies six categories: bid, cancelled, delayed, created, renovated, finished and unfinished	Preuss (2008) Chappelet (2012)
Li and McCabe 2013 – Tourism Legacy	Event tourism is isolated to develop an interdisciplinary conceptual model to measure tourism legacy. The framework includes key indicators, propositions and measures for event organisers to improve event legacies	Tangible and intangible elements of large-scale events left to future generations of a host country where these elements influence economic, physical and psychological wellbeing at both community and individual levels in the long term
Chappelet 2012 – Urban Legacy	Maps tangible and intangible consequences against personal and territorial for mega events	'All that remains' 'Consequences of events'
Cornelissen, Bob and Swart 2011 – Economic, Physical, Infrastructural, Social, Political, Environmental	Uses Chappelet's types of legacy with the addition of environmental and political. Paper evaluates mega event legacy using the World Cup	Preuss (2007) Chappelet and Junod (2006)
Dickson, Benson and Blackman 2011 – Urban Legacy	Proposing a flexible research framework in the form of the legacy radar diagram. Framework evaluates legacy from cost, planning, structure, tangibility, timeframe, spatial impact	Preuss (2007)

Preuss 2007	Legacy as soft and hard changes in a host city: infrastructure, knowledge, image, emotions, network and culture. Introduces the legacy cube to evaluate mega event legacy against planned and unplanned, negative and positive, tangible and intangible evidence	Irrespective of the time of production and space, legacy is all planned and unplanned, positive and negative, tangible and intangible structures created for and by a sport event that remain longer than the event itself
Chappelet and Junod 2006	Concludes that there are five types of legacy: sporting, urban, infrastructure, economic, social	The material and non-material effects produced directly or indirectly by the sport event, whether planned or not, that durably transform the host region in an objectively and subjectively, positive or negative way
Cashman 1998, 2005 – Cultural Legacy	Collects a variety of evidence for legacy in the categories of sport, economics, infrastructure, information and education, public life, culture, symbols, memory and history	When the term is used by organising committees, it is assumed to be entirely positive; there being no such thing as negative legacy

Whilst legacy research is a current trend within academia, it is limited in that academics concentrate on the legacy impacts left behind rather than considering how legacy is created (Bocarro et al. 2018; Kassen-Noor et al. 2015; Thomson et al. 2018). One way in which to address this is by the introduction of event 'leveraging'. Leveraging, 'identifying and exploring event implementations that can optimise desired event outcomes' (Chalip 2004: 228), looks at how to produce legacy rather than what types of legacy may be produced (Bocarro et al. 2017: 18). Chalip (2017) suggests that because events provide a state of limonoid, they provide the opportunity to align events with social issues in order to entice and lengthen engagement and showcase social issues (2017: 577). Furthermore, for an event to be considered as leveraging effectively, there must be evidence of pre-

planning for specific outcomes, programmes and projects that are less focused on the achievements of the event (McGillivray 2015: 425). However, while leveraging considers how events can be strategically integrated into a host destination's product/service mix (Chalip 2017: 57), it does not explore how the impacts are sustained after the period of limonoid – this is where legacy research offers a solution. Whilst this research acknowledges the role of leveraging in enhancing legacy, it does not aim to consider the strategic use of the event for the host destination and non-event-specific outcomes. Instead, it considers the legacy driven by the narrative of a mega events ceremony.

Although legacy research can be dated back to the 1980s, the notion that legacy is varied has become increasingly agreed upon (Chalip 2016), as shown in Table 3. Grix et al. (2017) note that the most often-mentioned legacies are economic, urban regeneration, national pride/feel-good factor, participation in physical activity, and international prestige. Within current discussions around legacy, academics and practitioners often try to categorise these variations of legacy (Brittain et al. 2018; Cashman 1998, 2005; Chappelet and Junod 2006; Cornelissen et al. 2011). A popular way to do this is through the Triple Bottom Line. First proposed by John Elkington (1997) for examining business performance, the triple bottom line advocates performance categories of social, economic and environmental themes. The idea is to broaden the focus from financial profit to encourage organisers to measure social and environmental impacts. Yet, as legacy research grows, more variations of legacy are being noted. For example, Preuss (2015) offers five categories of legacy (infrastructure, knowledge, policy, networks and emotions), while Dickson et al. (2010) offer eleven: sport, economics, infrastructure, information and education, public life and culture, symbols and history, social capital, environment, law, urban development, and destination image (Chalip 2016). In a quantitative literature review of sport legacy research between 2000-2016, Thomson et al. (2018) collate the most frequent types of legacy found (Table 4). From their work, it can be noted that while economics and other measurable impacts (sport participation) are

the most popular, the intangible 'social' legacies (symbols, memories and history) are neglected. This research aims to address this gap.

Table 4 - Types of legacy

Legacy Types	Number of articles
Public life, politics and culture: Matters of public life (e.g. community interactions), politics (e.g. domestic/international political outcomes) and culture (e.g. arts and cultural interactions) facilitated by event hosting.	99
Sport – mass participation: Mass participation legacies, including participation in grassroots level of organised sport and/or physical activity, and the structural developments required to cater for and/or encourage increased participation.	65
Economy: The economic impacts of events, and activities related to securing economic impacts/legacies.	60
Legacy at a generalised level: Legacy dealt with broadly without focusing on a particular type – articles considered definitions, planning and managing legacy, or evaluation of legacy.	41
Built environment – non-sporting: The urban development, regeneration, redevelopment of host cities (including event structures, athlete villages and transport developments).	39
Environment (emergent 'type'): The environmental legacies of events, including sustainable design and event management principles.	28
Sport – physical infrastructure: Specific sport stadia/ infrastructure developments.	25
Health: The health of host city and nation populations.	16
Sport – information and education: The generation and management of information and knowledge, relevant to the sport event context.	12
Sport – elite performance: The developments/legacies as they relate to the development of, and participation in, elite sport.	9
Sport – symbols, memory, history: Symbolic aspects (creation, re-creation) of large-scale sport events, public memory and meaning of events, and the construction of heritage surrounding an event.	8
Sport – financial/administrative support: Financial and administrative support developments for sport.	0

(Thomson et al. 2018: 9)

2.3.1 Social Legacy

Due to their intangible nature, social legacies are often neglected in the literature (Bob and Swart 2010: 79). Defined by Holt and Ruta (2015), social legacy encompasses the areas of interest within this research: 'aspects associated with a mega event that are symbolic in nature and thus often lead to the creation of many stories and myths that form part of the collective memory of the event' (2015: 72). The symbols, stories, and myths within this definition combine to underpin the narrative found within ceremonies which this thesis aims to explore. Social legacy has been explored in terms of the change in perceptions of residents (Cornelissen et al. 2011), collective memory (Chappelet and Junod 2006), and quality of life (Bravo 2016). Furthermore, much like the wider literature on legacy, social legacy can be both positive and negative. Preuss (2011) emphasises that this value (positive/negative) is determined by the beneficiary, and therefore what one person claims is a positive social legacy may be seen as a negative social legacy by another (2011: 654). Table 5 demonstrates some examples of potential positive and negative social legacy.

Table 5 - Examples of social legacy

Positive Social Legacy	**Negative Social Legacy**

Increased local pride and community spirit	Loss of autonomy
International recognition of values and reputation	Loss of international reputation
Upskilling	Social dislocation
Change of community structure	Change of community structure
	Increase in crime

Holt and Ruta (2015) also highlight the importance of event experiences as a contributor to social legacy, and yet the suggestion of experience as an antecedent of social legacy is not explored (Table 4). Accordingly, it is this experience of attending an event that may lead to a social legacy (symbols, memory, and history) that this research aims to explore. As demonstrated by Table 4, research into legacy primarily focuses on the impacts of legacy rather than developing an understanding of how best to maximise these outputs of legacy (Thomson et al. 2018: 14). By exploring experience as a contributing factor for social legacy, this research contributes to the literature on planning and designing social legacy.

To encapsulate the 'collection of things' (Gold and Gold 2009: 182) or antecedents of social legacy, this research takes a multidiscipline lens, drawing on tourism, leisure, and sporting literature and combining them with psychology, sociology, creative arts and media schools of thought. This contrasts with traditional mega event legacy research, which falls under tourism and leisure or sporting literature, and consists of academics focusing on singular contexts, conceptualising legacy, and failing to explore the determinants of producing legacy (Bocarro et al. 2018). Furthermore, this multidisciplinary approach makes use of established theoretical frameworks which current legacy research often fails to engage with (Thomson et al. 2018: 303).

2.3.2 Social Legacy and Mega Event Ceremonies

It is particularly important to consider social legacy when exploring mega event ceremonies. This is due to the social nature of the aims of the ceremonies compared to the often tangible aims of the mega event themselves (Preuss 2007: 211). For example, 'increasing community pride' or 'raising awareness of a charitable cause'. Furthermore,

rather than focusing on social legacy as a whole, ceremonies focus on aspects of social legacy specific to their aim. For example, the London 2012 Olympic games stated "Our aim was to bring into sharp focus the distinctive features of the London Games: compelling sport in existing landmark settings and sustainable new venues, full of spectators and with a great atmosphere; excitement and innovation throughout the Host City; community participation and greater social inclusion; the inspiration of young people; and the social, physical and economic legacies which could transform entire communities through the power of sport" (London Organising Committee of the Olympic Games and Paralympic Games 2012). From this statement it is clear that the aim of the overall games included a variety of legacies (social, economic, infrastructural) which explains why research focuses on identifying and measuring the variety of legacies encompassed by such mega events. However, the aims for the ceremony itself are much more focused around aspects of intangible social legacies; 'to celebrate the UK's contributions to the world, to articulate what matters to us at the time of the Games, to welcome the world, to articulate Britain, what we are, who we are and what we've got to show off' (The Guardian 2012). Whilst social legacy can be used as an overarching terminology, the Olympic example shows ceremony social legacy to include narrow aspects of wanting to educate consumer attitudes surrounding Britain. This fits into the definitions of social legacy proposed by Cornelissen et al. (2011), Holt and Ruta (2015) and Hall (1997) which suggest social legacy impacts upon attitude and behaviour as components of social legacy. In order to narrow the focus of this research, this thesis will focus only on attitude (the influence the ceremony has on consumer attitude) as a critical element of social legacy. This attention on attitude mirrors the social legacy outcomes specific to ceremonies as reported by ceremony producers.

Attitude as a component of social legacy is common across mega event ceremonies. Table 6 demonstrates the aspects of social legacy communicated by mega events as aims for their ceremonies. Many of these examples fall under 'attitudinal' elements of social legacy. Attitude was first defined by Jung (1923) as a 'readiness to respond', with more recent definitions suggesting attitude to be a 'summary evaluation of an object of thought' (Vogel, Bohner and Wanke 2014: 5). The most common school of thought around attitude, suggests that there are three classes of attitudinal elements and responses; affect, behaviour and cognitive (Breckler 1984; Eagly and Chaiken 1998; Jain 2014; Katz and

Stotland 1959; Rientus and Jindal-Snape 2016; Rosenberg and Houland 1960). This tripartite (or ABC model), provides a convenient language for describing attitudinal phenomena (Jain 2014). Affective aspects of attitude refers to the feelings caused by a response to an object or situation. Behaviour, depicts an individual's intention towards an object or situation. Finally, cognitive attitudinal aspects are those which denote the beliefs an individual has about an object or situation (Jain 2014). Using this model, it is possible to understand how and why an individual's attitude may be affected by an object or situation. Eagly and Chaiken suggest "theories of massage-based persuasion have often assumed a cognitive learning process whereby people gain information about the attitude object that leads them to form beliefs about it - changed attitudes are assumed to follow" (1998: 272). This demonstrates the importance of looking at attitude as an aspect of social legacy. Attitude is a precursor of behaviour and therefore underlies how individuals react to their environment and the people around them. It is therefore important to understand how a ceremony (which has a global viewership) can be used as a persuasive tool to impact consumer attitude as an antecedent to impacting consumer behaviour.

Commonly, when looking at attitude as an aspect of social legacy, attitude change is often desirable for ceremony producers; 'the movement from one evaluative category to another' (Albarracin and Shavitt 2017: 301). These changes may encompass the classes of attitudinal responses found within the ABC model; affective, behavioural and cognitive responses. For example, thought, emotion and action (Vogel et al. 2014: 5) which may allow a consumer to contribute to a ceremony's social legacy. Ceremonies also aim to strengthen and/or develop attitudes, in order to encourage consumer attitudes which are 'held at great strength' (Maio, Haddock and Verplanken 2018). These attitudes are persistent over time, resistant to change, likely to influence information processing and may predict behaviour (Kroshick and Petty 1995). Attitude change, strength and development are important in order to ensure that the ceremony's influence is durable and impactful, thus noted as aspects of social legacy. Specifically, (considering the research findings reported in table 6) ceremonies often focus on influencing attitude around the host city, increasing memory (as a behavioural component of attitude) and increasing awareness around charitable causes. This research will explore how attitude (as an aspect of social legacy) is created within a ceremony setting.

To explore attitude as a critical aspect of social legacy this thesis will consider the ceremonies of London 2012 and Invictus 2014 as examples of attitudinal objects or stimuli (Eagly and Chaiken 1998). These two examples offer contrasting aims for consumer attitudes; one primarily focuses on changing/strengthening attitude towards the host country and the other towards developing/strengthening attitudes towards charitable causes. The Invictus Games provides a particularly prominent example of aiming to change, strengthen and develop attitudes and behaviour as a result of their ceremony; 'to inspire recovery, support rehabilitation and generate a wider understanding and respect for wounded, injured and sick servicemen and women' (Royal.UK 2014). This statement again highlights aspects of attitude with the intent to influence behaviour as features of social legacy thus reinforcing the need to explore the relationship between ceremony and attitude. Mega event literature currently examines attitude in terms of residents perceptions towards social change in public culture, quality of life, volunteer attitude and collective memory (Bravo 2016; Chappelet and Junod 2006; Paradis et al 2017; Roche 2017; Scheu and Preuss 2018), demonstrating how broad social legacy is as a concept**.** However, given the focus of ceremonies (specifically London 2012 and Invictus 2016), within this thesis it is more appropriate to consider the aspects of social legacy which mirror the objectives of such ceremonies; influence on consumer attitude change, strength and development.

Table 6 – Aims of mega event ceremonies in relation to aspects of social legacy

Mega Event	**Aim of Ceremony (KPI's)**	**Aspect of Social legacy**
Gay Games	- To promote the spirit of inclusion and participation - Move beyond any stereotype or prejudice	**Attitude:** - To challenge attitudes around homosexuality - To influence attitudes to create a positive stereotype of homosexuality

Olympic Games	- To showcase the host country to the world and move beyond stereotypes - To welcome the world and its athletes - To uphold Olympic Values - To increase national pride	**Attitude:** - **To challenge perceptions of the host country** - **To increase a sense of pride**
World Fire and Police Games	- Reflect the ethos of the uniformed services - Highlight the input of the services to society - Remembrance of fallen officers - Reflect host country culture and ethos	**Attitude, remembrance:** - To positively impact memory on past sacrifices - To increase memory - To influence attitudes around the host country
European Games	(similar to Olympic Opening Ceremonies) - Introduce host culture - Rituals (flame, cauldron, parade)	**Attitude:** - Influence perceptions around host culture
Pan American Games	(similar to Olympic Opening Ceremonies) - Introduce host culture - Rituals (flame, cauldron, parade) - Celebratory atmosphere	**Attitude:** - Influence perceptions around host culture - Increase positive attitudes
Military World Games	- Message of 'peace' sent all over the world - Equality - Portrait of host culture	**Attitude:** - Increase positive attitudes surrounding world peace

		- Influence perceptions around host culture
Commonwealth Games	- History and culture of the host destination - Raising awareness of commonwealth charity - Highlight the togetherness of the commonwealth	**Attitude, behaviour:** - Influence perception around host culture - Increase in charitable awareness with the intention of behaviour change
FIFA World Cup	- To showcase the host community - To highlight the history of football	**Attitude, education:** - Influence perception around host culture
Invictus Games	- Celebrate the commencement of the Invictus Games 2016 - Focus on moving stories and incredible spirit - A development/progression of the games	**Education, attitude, behaviour**: - Increase positive awareness around the purpose of the games - Increase positivity - Influence for charitable behaviour change

To meet the aims of this thesis, ceremonies are considered as the part of the mega event which contains 'persuasive narrative'. Within this narrative lies social legacy aims, many of which revolve around the aspects of the ABC model. As a result ceremony producers aim for consumers to leave their event with new/stronger/developed attitudes, e.g. pride in their community, understanding of the needs of others. This thesis focuses on first, how producers aim to influence attitudes through their ceremonies and second, how these

attitudes are created from the experience of attending or watching a mega event ceremony. By looking at the broad social legacy aims for the ceremonies of the Olympic Games (2012) and the Invictus Games (2016) this research will consider a number of specific aims for ceremony social legacy which relate to influencing attitudinal change, strength and development. These goals are;

1. An increase in positive attitude towards the purpose of the ceremony (disability, mental health, host nation)
2. Increase in positive attitude towards sporting events
3. Increase in willingness to volunteer both time or money to related causes (charity or sporting events)
4. A feeling of 'inspiration' towards a potential behaviour change caused by the ceremony
5. An increase in pride
6. An increase in awareness and knowledge of the content of the ceremony.

These aspects, broadly fall under 'attitude' and are most commonly cited within pre event publications of both London 2012 and Invictus 2016. The inclusion of these aims demonstrates that producers are also aware of the importance of attitude as a first step towards influencing behaviour (LaPiere 1934). This is particularly important for ceremonies which attract such large numbers of viewers and aim to influence society. Yet there is currently no literature that shows any evidence of how producers decide on their ceremony aims. By categorising these aspects of social legacy as 'attitudinal' this research considers how attitudes can be influenced in order to map the antecedents of ceremony social legacy. Further details of this procedure can be found in the Methodology chapter. From this point on within this thesis the word attitude is to mean attitude change, development and strength. Furthermore, the terms attitude and social legacy will be used interchangeably to mean 'attitude as a critical aspect of social legacy'.

2.3.2 Measures of legacy

To explore the antecedents of social legacy, it is first important to understand the process behind building a mega event's legacy. It is vital to plan for legacy due to the emphasis on it for leveraging impacts as justification for investments (Grix 2014: 6). Typically when considering a mega event, legacy is conceptualised during the bidding stage

whereby a legacy plan is created. From this plan, the legacy vision for both the mega event and the ceremony are designed. Within the bidding process, possible host cities are required to create a candidate file and blueprint for the event as well as proof of financial backing and evidence of meeting the requirements set down by the governing body (Bowdin 2011: 21). In their bids, mega events such as the Olympics, FIFA World Cup and Expos are required to submit detailed legacy plans, including a legacy vision and post-event plans for legacy with corresponding feasibility studies (Holmes et al. 2015: 183). Walters (2011) writes that a feasibility study is crucial to determine whether an event will meet its objectives and should not only focus on costs but also consider social, environmental and cultural legacies, facilities, and public support (2011: 21). Although a feasibility study is included in the bidding process to ensure the success of an event, and in turn its legacy, these studies are potentially biased as those that commission the studies do so with the ambition of hosting (Gratton and Preuss 2008: 1924). Although legacy planning has become an integral part of the host selection process, due to this potential bias it is easy to overlook the negative aspects of mega event legacy.

Negative legacy, always unplanned, can take the form of derelict buildings, economic crisis, reputational damage and population displacement; all causing negative reactions such as protests and negative media (Death 2010; Gotham 2011). The 2004 Olympics provides an example of one of the worst legacies of any Olympic Games, whereby most of the infrastructure built for the games has not been used since, resulting in unmaintained white elephants (Alm et al. 2016) (Figure 2). Another example of a negative legacy is the Brazil Rio 2016 Olympic Games, whereby residents protested the Games arguing that the real benefactors were not the local people but instead the already privileged (Malhado and Araujo 2017) (Figure 3). However, it should be noted that both positive and negative are again subjective. What one person classifies as a positive legacy, another may think of as negative due to their personal experience (Chappelet 2012: 80). For example, whilst the construction of new buildings, hotels and restaurants may be attractive for businesses and politicians interested in increasing tourism, local residents may experience overcrowding, displacement and price increases. Other than poor planning, another reason for the occurrence of negative legacy is through a lack of understanding of what mega event legacy actually is. This lack of congruity complicates not only the understanding but the evaluation and measurement process: ‘the result is that countries

bid to host mega events without fully understanding the complexity of event legacy and without acknowledging that not all legacies are positive and not all legacies can be planned' (Cornelissen et al. 2011: 308).

Figure 2 - Negative legacy; The abandoned beach volleyball venue, Neo Faliro Athens 2004

Figure 3 - Negative legacy; protestors on the streets of Brazil voicing disgust at wasteful spending

Much like its definition, academics and practitioners alike are unsure of the best way to measure an event's legacy, agreeing only that it should be over a long period of time.

Some methods for measurement used currently include benchmarking; a technique based on a comparison with past or other mega events (Preuss 2007: 208). More commonly, impact studies evaluate the categories of the triple bottom line (Sherwood 2007); a technique which involves assessing economic, environmental and social impacts to promote positive ones and eliminate negative ones (Fredline et al. 2005: 5). Less common are those using the Radar method (Figure 4), which uses a 5-point Likert scale to evaluate scenarios in terms of cost, planning, structure, tangibility, timeframe and spatial impact (Dickson et al. 2011: 296), and the Legacy Cube (Figure 5) made of eight blocks on three axes: (x) negative to positive, (y) planned to unplanned, and (z) tangible to intangible (Gratton and Preuss 2008: 211). One thing these measurement systems do agree on, is that it is not enough to only measure legacy in terms of its economic impact.

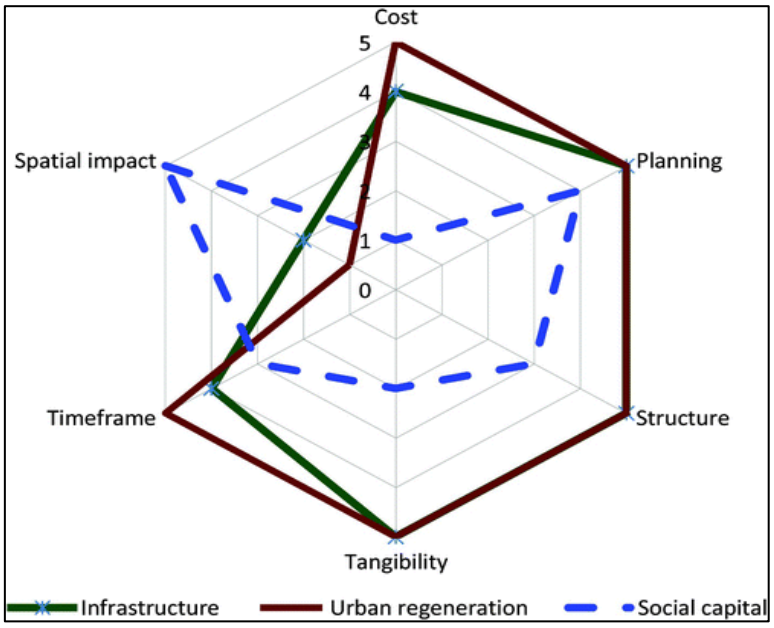


Figure 4 - Example of the legacy Radar method

(Dickson et al. 2011: 295)

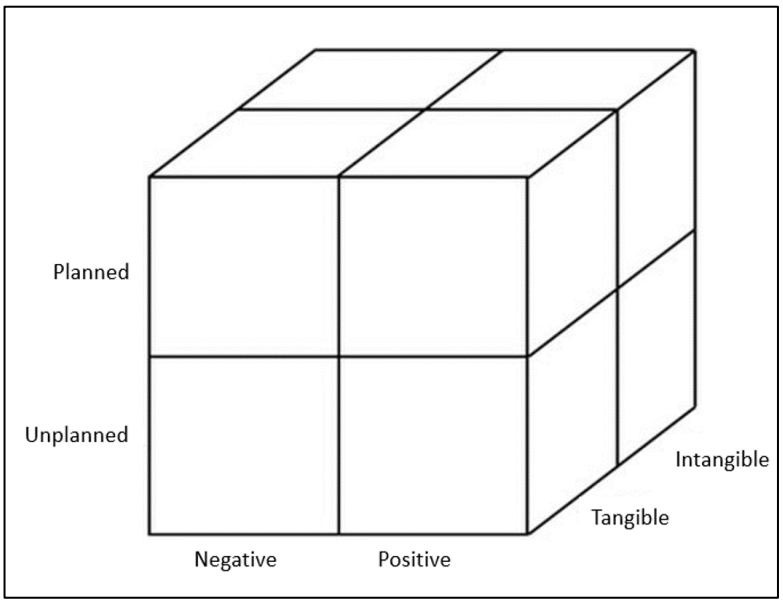


Figure 5 - Example of the Legacy Cube

(Gratton and Preuss 2008: 211)

Getz (2008) offers that, currently, it is at the discretion of each event organiser and their corresponding stakeholders to decide what legacy is and how best to measure it. However, leaving legacy evaluation to the interpretation of the organising committee could lead to inconsistent results that are impossible to compare across event types. Cashman (2006) adds that when legacy is used by the organising committee, it is assumed to be 'entirely positive' (2006: 15), thus posing the question of how committees sell this 'positive' desired legacy to viewers. Viehoff and Poynter (2016) argue that legacy is adopted as a narrative by organisers to legitimise expenditure of usually public money. This research suggests that producers could use the space provided at a ceremony to showcase the legacy narrative to its consumers. Furthermore, by understanding what criteria the legacy of the event will be measured against, producers can communicate these objectives within the ceremony by ensuring they are embedded within the events narrative. Yet, interestingly, research that focuses on measuring legacy focuses on the mega event as a whole rather than separating the event period into pre-event rituals, sporting events, and closing. By doing this, research fails to acknowledge the role of the ceremony in driving legacy and therefore does not consider how the ceremony may impact the measurement. Although this research does not intend to create a measurement system for ceremony legacy, it will explore whether mega event ceremonies are equal drivers of social legacy for mega events. If this is the case, it is important for event organisers to acknowledge the

ceremony within their plans for creating and measuring legacy. The following section of the literature review considers the existing literature around ceremonies, discussing the history of ceremonies, the types of ceremonies and different types of experiences possible when consuming ceremonies.

2.4Mega event ceremonies

Mega events often contain multiple segments which can be spread out over multiple dates and multiple event sites. For example, the London 2012 Olympics was spread over 30 venues in 11 locations, and across 16 days. One of the more popular segments within a mega event are the ceremonies that mark the opening and closing of the event. An estimated 900 million viewers globally watched the opening ceremony of London 2012 (Ormsby 2012), some one-third more than watched the Games showpiece event, the men's 100m final (BBC 2012). Defined as 'very public arenas in which social memory is acted out, performed or demonstrated' (Silk 2015: 70), ceremonies create a unique platform for event organisers to communicate with an audience much more diverse than the target audience of the mega event. Somewhat surprising given their global reach, literature around mega events often neglects to explore the potential of their corresponding ceremonies. Instead, ceremony literature is small, concentrating on quantifiable constructs such as attendance figures and economic impacts (Boland 2013; Death 2010; Hagn and Maennig 2007; Mules and Faulkner 1996; Szymanski 2002) or the role of the ceremony as a marketing tool (Puijk 2000; Heinz Housel 2007; Traganou 2010). There is little literature that explores the non-quantifiable, more social impacts of a ceremony. Furthermore, theory-building and theory-testing are needed in the mega sports ceremony area (Parent and Smith-Swan 2013: 206). This research aims to address these gaps by pulling from multiple disciplines such as psychology, drama, consumer research and event management to create theory that explores the social implications of the narrative contained within a ceremony.

To gain an understanding of the consequences of a ceremony, the purpose of ceremonies, in general, must first be understood. Ceremonies have been part of human life since the dawn of man: 'our species has used rituals to mark an event in life – a passage, a celebration. From the gathering of primitive man around a fire to celebrate a hunt, to a rain dance of tribes, to a baptism or a simple wedding, humans have chosen to mark

milestones in their life with some sort of ritual' (Garcia 2016: 9). Literature offers that the primary purpose of a ceremony follows a cognitive theme: to educate, transferring knowledge of a political, cultural or historical nature (Cajete 2000; Lemus Delgado 2016; Goldblatt 2011; Gusfield 1963; Puijk 2000; Traganou 2010). Within the case of Olympic ceremonies, this is done by the inclusion of universalizing rhetoric woven into their design, such as peace, harmony and hope – clues to its potential impact (Tomlinson 2005: 27). Lattipongpun (2010) summarises that ceremonies are used to generate cultural (albeit polysemic) meaning by using various aesthetics which are a major force in generating spectacles that remain an effective communication medium today (2010: 11-19). In an investigation around rituals and ceremonies, Browne (1980) suggests that the purpose of such events is three-fold: (1) to provide continuity or movement; (2) to enhance communality and solidarity; and finally, (3) to provide an occasion for mystery and majesty (1980: 49). As a result, ceremonies are used to provoke thoughts, emotions and meanings in those who consume them (Lemus Delgado 2016; Kubik 2010; Williams 2010). Therefore, it is paramount that research is undertaken to explore consumer thoughts, emotions and interpretations as a result of ceremony consumption in order to measure the success of the ceremony rhetoric and ultimately the social legacy.

To complement their primary purpose, some literature also considers the affective element of performance, where ceremonies are described as 'showpieces' (Thomlinson 2005: 10). To communicate the universalizing rhetoric, ceremonies utilise dramatization (Cajete 2000: 45), story and narrative as key elements for communication (Lemus Delgado 2016: 608). This 'Hollywood-style' of aesthetically pleasing ceremony is used to maximise global viewership (Toohey and Veal 2000: 214). Lattipongpun (2010) describes an Olympic ceremony as an 'aesthetic framework' on which symbols and rituals allow people of all races to connect (2010: 11). Ceremonies are also noted for their prescribed procedures (Wilson and Goldfarb 1994), whereby the role of ritualistic elements (Roche 2002) forms the modern-day protocol such as the Olympic flame, flag, and athletes' parade[2]. It is these rituals that codify and form potential attitudes and actions

[2] Olympic flame – lit at Olympia, the site of the original Olympic Games and carried to the host destination for the Opening Ceremony by a variety of nominated people. Olympic flag – a white flag featuring the five Olympic rings to symbolise North and South America, Asia, Africa, Europe and Australia. Athletes parade – procession of competing athletes and coaches into the arena for the Opening Ceremony of an Olympic Games

and impose them upon an audience (Browne 1980). Therefore, this research will address both the cognitive and affective elements of a ceremony as well as addressing the use of ritualistic or protocol elements.

While a number of different forms of ceremony have been subject to research, e.g. marriage ceremonies (McLennan 1865), initiation ceremonies (Johnson 2002; Schlegel and Barry 1979), religious ceremonies (Modi 1922; Terwiel 2012), festivals (Glatzer 2014; Soggin 2001) and ceremonies embedded in rituals (Browne 1980; De Coppet 2002), research into sports events ceremonies focuses on the symbolism and rituals of the Olympic Games more than any other sporting event (Parent and Smith-Swan 2013). Baron Pierre de Coubertin, the founder of the modern Olympic Games (1896) and President of the International Olympic Committee (1896-1924), wanted ceremonies to be associated with the modern games in order to distinguish them from other 'mere' sporting events (Parent and Smith-Swan 2013). In their creation, he wanted them to be 'works of art, focused upon aesthetic appeal and ritual context' (Alkemeyer and Richartz 1993: 79). Due to their unique opportunity for global communication, the ceremonies of today can be described as one of the world's greatest marketing events, defined as 'tightly controlled media events, planned as visually dramatic celebrations of the host nation through carefully selected music, dance, graphics, costumes and celebrities' (Broudehoux 2017: 51). These Olympic ceremonies are a consequence of the 1906 Olympic movement, where the Olympic rituals were transformed into the ceremonies of the modern era (Lattipongpun 2010). Specifically, the 1936 Berlin Olympic Games can be marked as the forerunner of today's enormous and lavish ceremonies (Garcia 2016). Moving forward in Olympic history, ceremonies changed further during the boom of ceremony commercialisation. During this period, both the reach and investment in ceremonies grew. The 1988 Seoul Games marks the introduction of entertainment over ritual whereby the ceremonies' focus shifted from the participants to the spectator and spectacle (Parent and Smith-Swan 2013: 202). Similar ceremony growth has been mirrored by other sporting events such as the FIFA World Cup (albeit slightly later). The ceremonies of today have grown since the 1960s when ceremonies featured schoolboys parading wearing the competing countries' sports kits and waving flags. It wasn't until the Germany World Cup 1974 that staging was brought into the ceremony. Entertainment in the form of

celebrities was not seen until the USA World Cup 1994, when Oprah Winfrey and Diana Ross were chosen to entertain the crowd.

As noted in the rules set down by the 2007 Olympic Charter (Garcia 2016), the 'symbolic spaces' (Silk and Falcous 2005) of Olympic ceremonies are split into opening and closing versions. This is common across other ceremonies such as the FIFA World Cup, Invictus Games, Commonwealth Games, and City of Culture whereby the opening ceremony offers separation from ordinary life, initiating a period of public liminality (MacAloon 1984: 252). This liminality is where the ceremony consumers, and to some extent the host city, are at the start of a period of change. This could be in both intangible and tangible changes to the city and its people. The closing, by contrast, offers closure and reaggregation into normal life (MacAloon 1984: 252), whereby the mass festivities of the mega event end and the people involved return to their separate lives.

Most commonly, the literature around ceremonies focuses on their relationship with the host nation, investigating how each ceremony depicts each nation (Baker 2014; Heinz Housel 2007; Konstantaki et al. 2016; Liang 2010; Puijk 2000; Qing et al. 2001; Traganou 2010). Currently, Olympic ceremonies are 'elaborately staged, commercialized narratives of a nation' (Hogan 2003: 102). This draws from the work of Hall (1992), who defines narratives of a nation as 'a set of stories, images, landscapes, scenarios, historical events, national symbols and rituals which stand for or represent the shared experiences, sorrows, triumphs and disasters which give meaning to a nation' (Hall 1992: 293). This suggests that ceremonies are currently used to depict the nation through a series of cognitive and affective elements. By doing this, ceremonies become platforms for communicating a nation's expectations of their country (Traganou 2010), serving to showcase a nation's identity as an advertisement for the host nation (Hogan 2003). Similarly, when considering the ceremonies of the FIFA World Cup, the role of the ceremony is considered as a 'bilateral mobility vehicle', which prompts one side to consume and the other to host (Tzanelli 2015: 67). As such, ceremonies use a two-pronged approach to encourage mobility of producers and consumers. By presenting the host nation through their ceremonies, hosts aim to use the response from international audiences as a barometer that portrays the acceptance of the nation by others (Traganou 2010). Furthermore, the ceremony provides an opportunity to re-write the identity of the nation (Traganou 2010), to a reappropriated, arrogated version of the ideal (Tomlinson 1996).

By doing this, host nations hope to increase tourism, promote international trade opportunities and reinforce political ideologies (Hogan 2003). However, while focusing on the host, ceremonies must also align with Olympic values, calling for peace and cooperation around the world (Tomlinson 1996). By addressing both Olympic messages and nationalism, ceremonies highlight tensions between universalism and nationalism and tradition and change (Hogan 2003). The impact of these tensions may play a role upon the narrative portrayed within a ceremony, whereby producers can include both universal Olympic messages (peace, hope unity) and national messages relevant to the host community (destination branding, history). This framing of narrative could have implications upon the social legacy produced. As a result, this research will consider whether narrative within a ceremony has the same universal intended outcome as the main event or whether ceremonies have a more nationalist focus. If there is a different intention, perhaps the impact of the mega event and the legacy of the ceremony on their own are worthy of separate investigation. Furthermore, as literature is currently dominated by Olympic ceremonies, this research will consider different mega event ceremonies alongside the Olympics to offer a useful comparison.

2.5Ceremony consumption experience types

To contribute to knowledge, this research moves to consider both the purpose of the ceremony (discussed above) and the interpretations of the ceremony by the consumer post-experience. The idea of 'experience' is central to ceremony research, as, like with most services, the delivery and consumption of the event are inseparable; we must experience them to consume them (Morgan and Summers 2005). Events such as ceremonies can be seen as an 'event product' (Bowdin et al. 2012) to note the market offering of the event (Reic 2016). Therefore, the terms 'producer' and 'consumer' are used throughout this thesis. Ceremonies are also perishable (Shone and Parry 2004), having a fixed duration which limits the chances of consuming an experience. Whereas traditional service consumers have the opportunity to experience a particular restaurant every night, they only have the opportunity to experience a specific ceremony live once. Whilst it can be argued that ceremonies are perishable, it should be noted that in the age of digital media, consumers now have the power to re-watch a live event at a later date through multiple forms of media (e.g. on-demand, television, streaming via the internet). This ability to re-watch ceremonies has been neglected within legacy literature, and

therefore this research will consider the impact that multiple viewings have upon social legacy. Richards et al. (2015) add that not only are these event experiences limited, they are also made unique by the role of the consumers in generating the atmosphere and the emotional energy of the event (2015: 199). Morgan and Summers explain that this 'co-creation' is more intense for events than the experience of going to a restaurant where consumers are 'fairly passive'. Instead, attendees of an event become default co-creators through their active role in the consumption of the event (Morgan and Summers 2005: 16). This limited opportunity to be part of something unique adds to the attractiveness of attending events, increasing the desire for hosting events, and in turn increasing research into what mega events are, why they are so readily consumed and how to develop them further (Getz 2008; Muller 2015; Roche 2003). Yet, ceremonies, the most consumed element of the mega event, are little explored.

Experience has been defined as 'a mental journey that leaves the customer with memories of having performed something special, having learned something or just having fun' (Sundbo and Darmer 2008: 83), a form of consumption particularly important within mega events and their ceremonies. However, this definition proposes a positive bias to the term 'experience', suggesting that for a consumer to have experienced something they must associate with terms such as 'fun'. Although within the events industry producers aim for consumers to associate their event with positive connotations, it must be noted that experiences can also be negative (e.g. attending an event where the artist did not show, going out to a restaurant for a poor meal, etc.). A more neutral definition of experience is: 'the sensation of interaction with a product, service, or event, through all of our senses, over time, and on both physical and cognitive levels. The boundaries of an experience can be expansive and include the sensorial, the symbolic, the temporal, and the meaningful' (Diller et al. 2008; Getz 2009: 208; Shedroff 2011). This definition showcases the role of the consumer in creating an experience while also noting both potential physical and cognitive impacts, and will therefore be used throughout this research.

Getz and Page (2016) propose a model of the planned event experience to explain the stages of an experience from pre-event to post-event. The model first includes antecedents that a consumer may relate to before choosing to consume a particular event, such as personal needs, motives and expectations. Second, the model indicates the period of the

event duration as ‘time out of time’. This is a space where a consumer can escape everyday life and in which ‘intense extraordinary experience can be created and shared’ (Morgan 2008: 81). It is within this space that this research aims to investigate the meanings and interpretations with which consumers identify, to understand which elements of ceremony narrative impact upon social legacy. Getz’s model finishes with ‘reversion’ post-event, where the consumer may feel a sense of loss or transformation. It is here where a consumer might connect with the social legacy of an event as a way of mourning (Cashman 1998: 110). This may, for example, involve taking up a sport or becoming connected with a charity. Specifically, the concept of ‘post-event transformation’ is of interest to this research, wherein the aim is to understand how ceremony narrative can influence a transformation in a consumer. Although mega events are consumed by masses, individual consumers interpret their own meaning, making their experiences different through their personal thoughts and feelings (Ziakas and Boukas 2013: 169). Thus, it is important to understand how a narrative designed to communicate to the masses can have an impact on different audiences. Within this thesis, the two audience types within the mass audience will be classified as ‘in-stadia’ and ‘broadcast’ to distinguish between the two types of consumers that collectively make up a mass audience. Within the diffused audience, only the fans will be considered, with media outlets highlighted as an area for further research. Table 7 demonstrates the different audience types.

Whilst the role of media outlets is outside the remit of this study, it is important to acknowledge that mega event and their ceremonies utilise the media to facilitate a large percentage of their audience. As a result ceremonies can also be considered as media events. This is due to their global broadcasting and celebratory reproduction of universal values (Gruneau and Compton 2017; Roche 2006). The concept of media events first emerged in the 1990’s through the work of Dayan and Katz (1992) to analyse the power of media in creating events in contemporary societies (Dayan and Katz, 1992; Kellner 1993, 2003; Seeck and Rantanen 2014). In order to be classified as a media event, the following conditions are necessary; (1) live transmission, (2) of a preplanned event, (3) framed in time and space, (4) featuring a heroic personality or group, (5) having high dramatic or ritual significance, and (6) the force of a social norm which makes viewing mandatory (Katz 1980). Furthermore, media events exist across three layers; syntactic,

semantic and pragmatic. The syntactic layer suggests that media events are interruptions to day to day routine. In an era where television provides nonstop culture (Katz 1980), media events provide breaks to the norm, where consumers feel socially pressured to watch the same as everyone else (e.g. political situations, Royal occasions, significant deaths). Secondly, on a semantic level, media events are embedded with meaning which highlights the importance of the event. Finally, on a more pragmatic level, media events entice worldwide audiences including the simple, mass and diffused audiences of the modern era. To illustrate these characteristics, Katz (1980) suggests three types of media events including conquests (heroic missions, for example the Moon landing 1969), contests (with symbolic meaning, for example political debates) and coronations (for example, the coronation of Queen Elizabeth II 1953). More recently, disruptive events which match the criteria listed above have been acknowledged as media events, including cases of war, terror and disaster (Seeck and Rantanen 2014).

By matching the characteristics discussed above, mega events can also be thought of as media events, e.g. The London 2012 Olympic Games for example are perceived as effective media vehicles, where the world can consume 'brandscapes' including host city promotion and absorb technological innovation (McGillivray 2014). For example, during the 17 day period of the London 2012 Olympic Games, 306 billion pieces of online content were shared, 5,535 hours of TV content was shown (on the US channel NBC alone) and in the time it took Usain Bolt to run the 100m sprint (9.63 seconds), 2 million items were shared about the race (Jeff Bullas's Blog 2018). Couldry and Hepp (2018) discuss the growth of media events, considering the role of traditional media and social media in enhancing the construction of such events;

"The British opening ceremony and its subsequent reporting demonstrated the degree to which this was very much a cross-media undertaking, since the media event did not only thicken the produced media of television, radio and newspaper. Other digital media were deployed in the construction of the event, so that, for instance, Twitter was used to keep people updated, with Twitter and emailed comments being streamed as part of the official reporting. How centralized this remained is shown by Rupert Murdoch's Twitter feed. This not only had 300,000 followers at the time of the games, but also his tweets were used as part of the commentary in the BBC's coverage of the opening ceremony as a key source for the reaction of the press" (Couldry and Hepp 2018: 116). This suggests that in

order to fully explore the social implications of such media events, both in-stadia and broadcast consumers should be considered in order to understand the implications of media upon social legacy. Furthermore, media events are known to progress through time, starting with negotiation amongst organisers, performance (live and through broadcasters) and finally celebrated by audiences (Dayan and Katz 1992). This suggests that it is also important to consider both the producer and consumers interpretation of the event in order to establish the effectiveness of media for communicating social legacy in the form of event narrative.

If mega event ceremonies are to be considered as media events it is therefore important to consider the role of the audience type, as the increase in media outlets (sports news programming, subscription to live webcasts, and cable television coverage) has provided multiple forms of consumption that enable audiences to watch ceremonies without physically being present (Funk and Filo 2013). Furthermore, advances in technology provide audiences with the opportunity to reflect on their consumption experiences through platforms for replaying the live event. These platforms could potentially provide opportunities for repeatedly communicating legacy messages; a relationship currently not explored although the ceremonies of mega events are broadcast to billions.

There are three types of audience currently present within the modern era[3]: simple, mass, and diffused (Abercrombie and Longhurst 1998; Laughey 2006). Previously, audiences could be split into 'simple' and 'mass'. Simple audiences are co-present at live events, while the mass audience consumes live events through broadcast media platforms. In the case of a mass audience, it should also be noted that a simple audience would also be present, as in the case of a mega event ceremony. For example, at the London 2012 Olympics, a 'simple' audience of 80,000 watched the opening ceremony in the Olympic Stadium, but an estimated 'mass' audience of 1 billion consumed the global broadcast (BBC 2012). Due to the growth in technology, producers of live events must also consider a third audience type, termed the 'diffused' audience. This type of audience consumes several different events through a fusion of media forms (Abercrombie and Longhurst 1998). Those within this audience are considered as producers, consumers and fans

[3] The 'Modern Era' defined as an era where (1) people spend a lot of time in the consumption of mass media, (2) the media are intensely pervasive, (3) society is a performative society, and (4) there is an interaction of two processes; spectacle and narcissism (Abercrombie and Longhurst 1998: 78)

(Gandolfi 2016). This is because this audience interacts through media outlets to turn their interactions into performances, thus both consuming and producing (Mehus 2010: 901). This category could include reporters of sport, commentators, or fans who engage with social media. This research will primarily collect data surrounding both simple and mass audiences. To simplify further, the two audience types within the mass audience will be classified as 'in-stadia' and 'broadcast' to distinguish between the two types of consumers that collectively make up a mass audience. Within the diffused audience, only the fans will be considered, with media outlets highlighted as an area for further research. Table 7 demonstrates the different audience types.

Table 7 - Audience types

Simple Audience	The audience physically present at a live event, whether the event takes place in an arena, stadia, park or community space For the case of a ceremony, the ***in-stadia audience***
Mass Audience	The audience physically present at the live event combined with those who watch the event through digital media For the case of a ceremony, the mass audience is formed from the ***in-stadia audience,*** and those who consume through broadcast, the ***broadcast audience***
Diffused Audience	The audience who interact with the event thus both producing and consuming the event, e.g. writers, commentators, the media, social media and bloggers

It is important to consider the role of the audience type, as the increase in media outlets (sports news programming, subscription to live webcasts, and cable television coverage) has provided multiple forms of consumption that enable audiences to watch ceremonies without physically being present (Funk and Filo 2013). Furthermore, advances in technology provide audiences with the opportunity to reflect on their consumption experiences through platforms for replaying the live event. These platforms could potentially provide opportunities for repeatedly communicating legacy messages; a relationship currently not explored although the ceremonies of mega events are broadcast to billions. In terms of mega event ceremonies, the first live telecast began at the Berlin 1936 Games, and the first international telecast happened in the Italian Winter Games 1956 (Billings 2008). As a result, the use of television has enabled events such as mega event ceremonies to be projected on spectacular and global scales (Tomlinson 1996).

Furthermore, the attendance figures pulled in by the broadcasting of events have become a major justification for investment (Tomlinson 1996). As it stands, research into event broadcasting centres on a debate wherein scholars aim to understand whether the relationship between broadcast and attendance is 'symbiosis or substitution' (Funk and Filo 2013: 289). Research into Olympic ceremonies suggests that ceremonies can produce a 'stadiogenic' effect, whereby 'mass ornament in-stadia has the capacity to produce mind-numbing effects that transform the public into masses' (Kracauer 1995: 67-76; Traganou 2010: 240). This effect is applicable for both the broadcast audience and the in-stadia audience, thereby suggesting a symbiosis of the two audiences. This suggests that legacy within ceremonies has the potential to impact both audience types. Furthermore, by broadcasting the ceremony, the Olympics have more power to shape audience perception than any other sporting event due to their vast audience figures (Billings 2008). For example, the FIFA World Cup and the Olympic Games are in the top two most viewed sporting events in the world (Wood 2018), with the broadcast audience figures far outweighing the in-stadia capacity. If this is the case, the ceremony should have a similar impact upon both the in-stadia audience and the broadcast audience. To understand the impact of the ceremony upon consumers of both types, this research considers the narrative encapsulated within a ceremony.

Furthermore, for both in-stadia and broadcast audiences, it is equally important to consider the emotional journey of attendees and how emotions are intensified through event design. It could be argued that it is important for event managers to understand emotional journeys, as the intensity of a consumer's emotional journey separates event research from service research. Unlike more traditional consumption, event consumption is 'about the journey, not the race' (Funk et al. 2008: 4). Defined as a 'set of emotional responses elicited specifically during consumption experiences' (Westbrook and Oliver 1991: 211), consumption emotions are known to develop and change at various times within an experience – the emotional journey (Maguire et al. 2015: 211). Although the emotional journey is a direct and intended consequence of the event, what emotions consumers feel on their journey is personal to the consumer (Pine and Gilmore 1998: 99). Due to this individual element of emotional journeys, event managers use design to attempt to 'engineer' the consumer to experience the intended emotions of the event (Silvers 2004). This emotional journey is key to building strong memories of an event, as

experiences that are associated with high levels of emotion are found to be more memorable (Martinez-Galindo and Casino 2015: 81). Described as 'breeding grounds' for emotions (Grace 2007: 271), events can induce a wide spectrum of emotions in response to stimuli, including both positive and negative emotions for attendees. Miles (2010) suggests it is this emotional journey that attracts such a high number of attendees to mega events: 'their [mega events] public popularity and economic success depends on people's engagement with the aura or buzz of an arena and through the consumption and opportunities it produces (2010: 67). Furthermore, emotional journeys can also attract a broadcast audience to watch an event, widening the spread of the event's impact. If the social rationale for attending events is the emotional consumption journey of an experience, it is key for event organisers to understand the essence of experience. Furthermore, it is important for producers to understand how this emotional consumption works for both in-stadia and broadcast audiences in order to satisfy both audience types. Currently, the literature suggests that research concentrates on tourism experience rather than specifically event experience, and generally concentrates on the motivation for consuming experiences (Gursoy et al. 2004). In conclusion, Geus (2016) adds that there is a need for better understanding of experiences both in terms of definition and operational practices (Geus et al. 2016: 275).

Building upon the concept of each individual having a personal response to stimuli through thoughts and feelings (Ziakas and Boukas 2013: 169), events must then provide a platform for attendees to express their emotions openly (Spracklen and Lamond 2016: 137), through cheering, shouting, crying, booing, clapping, etc. This has further been enabled by the growth of social media, which allows the mass audience also to express their feelings in real time. This openness often leads to a shared emotional journey through which the attendees also use each other as emotional stimuli, creating a communal identity from the shared emotional experience of the event (Urry 2007: 26). Drawing upon crowd behaviour theory from the likes of social psychologist Le Bon (1995), it is easy to understand how emotions are shared within an event setting. These theories identify that when crowds form, they become that of a single organism with shared emotions. There are three arguments for how this formation of shared emotions happens: (1) contagion, whereby an individual sacrifices to the collective; (2) convergence, whereby individuals already have shared emotions which bring them

together to form a crowd; and (3) emergent-norm, whereby crowd emotions develop as the situation unfolds. Although this demonstrates different thoughts on why emotions in crowds are shared, each agrees that a stimulus (a specific event) is needed (Von Scheve and Ismer 2013: 406; Ziakas and Boukas 2013: 169). If this is the case, producers can induce specific emotions in a crowd (e.g. pride in a host city, or anger at past history). Due to their fixed duration and large attendance figures, mega events fit perfectly within experience studies through the examination of the consumer's emotional journey. Furthermore, this research considers the use of narrative as a stimulus for framing a consumer's emotions to mirror the aim of the event producers.

2.6The use of narrative

To examine the impact of ceremony consumption upon attitude as a critical aspect of social legacy, this thesis considers the role of narrative as a tool for communication between the producers and the consumers. Within literature, a ceremony differs from a mega event because the mega event's focus is on competition (Cornelissen 2009), whereas the ceremony is seen as a work of art enabling communication between the producers and the consumers (Lattipongpun 2010). This communication is done through the creation of a narrative. Comparative to soap operas, narratives within a live event are constructed and characters are created to heighten the consumption experience and consumer emotions (Dashper et al. 2015). Therefore, by combining their mass audience and potential for communication, ceremonies are a useful lens through which to consider how legacy is transferred to consumers.

Within the study of narrative, theorists seek to unveil the fundamental culture-specific opinions about reality and humankind which are 'narrativized' in stories and novels (Herman and Vervaeck 2005: 1) or, as in this case, a ceremony. To strengthen the argument for addressing ceremony narrative, Chronis et al. (2012) introduce the term story-scapes: 'consumption spaces where narratives are the focal object of consumption' (2012: 262) - an example of which would be a ceremony. Supporting this proposition, current literature focuses on the use of ceremonies as story-scapes for promoting the host destination through a narrative of local history and culture (Hall 2011).

Narratology, the science of narrative (Onega and Landa 2014), originates from literary study but penetrates all human sciences and practising professions (Riessman 2005). As

a result, narratology has prestige status, examining narrative throughout aspects of literature, culture, art and everyday life, as well as varying forms such as pictures, music, dance and written word (Rudrum 2005). Although definitions of narrative vary, narrative is 'the representation of a series or sequence of events' (Genette 1982: 127; Rudrum 2005: 195) which are often about problem-solving, conflict, interpersonal relations, human experience and temporality of existence (Ryan 2007). More specifically, and following a somewhat structuralist view, narrative is seen to consist of both story and discourse, whereby the story is an event or sequence of events (the action) and the narrative discourse is those events as represented (Abbott 2002: 19). Furthermore, the discourse within a narrative offers meaning through the use of material signs, while the story is often used to fulfil a certain social function (Ryan 2007). If this is the case, narrative within a ceremony could be used to address the legacy vision. While current research acknowledges the role of narrative in branding a ceremony's location, it fails to explore any potential relationship between narrative and social legacy more broadly.

To explore the relationship between narrative and attutudinal change/developmet/strength, the literature around narrative must first be explored. Within its story and discourse, Thornborrow (2014) identifies three distinguishing features of narrative. First, narratives contain formal and structural features. Second, these structures are embedded with cultural meaning. Finally, narrative contains interactional design and situated telling (Thornborrow 2014). With these distinguishing features becoming more broadly found within everyday life, literature around narrative focuses on methods for analysing different forms of narrative. Within this body of literature, Riessman (2005) offers four models of narrative analysis (Table 8).

Table 8 - Models of narrative analysis

Model of narrative analysis	**Description**
Thematic analysis	Content of a text The *what*
Structural analysis	How a teller, by selecting particular narrative devices, makes a story persuasive The *way*
Interactional analysis	Dialogic process between teller and listener

Performative analysis	Interest goes beyond the spoken word where storytelling is seen as performance

Adapted from (Riessman 2005)

Another area within narratology is narrative inquiry, which is concerned with how storytelling activities are contextually embedded: the 'form of telling' (Stapleton and Wilson 2017) or what they consist of and the form they take (Bamberg 2012). These 'contextual' features are those that allow for researchers to interpret what a particular story means and what function it was designed to serve (Bamberg 2012). The literature on the benefits of 'storytelling' is growing (Scott et al. 2012) and can be separated into both the fields of literary and anthropology. Within literary analysis, narrative is examined for structural, cultural and textual qualities. Anthropological studies, by contrast, examine the cultural form, resonance and storytelling practices within different cultures (Stapleton and Wilson 2017). The telling of stories can be a useful resource for positioning characters in relatable situations; for example, world versus person, constancy versus change, same versus different (Bamberg 2012). For this reason, research into narrative inquiry is popular for considering the impact upon the consumer. Bearing this in mind, this research aims to use narrative as a lens for examining the impact that ceremonies have upon the consumer, by proposing ceremonies as story-scapes. However, it should be noted that the ceremony narrative itself will not be analyzed within this thesis, as is common within the literature on ceremonies and narrating a nation. Instead, attention will focus on why the narrative is designed the way it is and the implications this has on the narrative consumer. To do this, the literature on narrative 'framing' is explored.

2.6.1 The framing of narrative for a ceremony setting

Halbwachs and Coser (1992) explain that the same event can be placed within many frameworks, leading to a huge range of ways in which people remember the same experience (1992: 52). The use of framing narrative in everyday life is explained by Riessman (2005) 'as nations and governments construct preferred narratives about history, so do social movements, organisations, scientists, other professionals, ethnic/racial groups and individuals in stories of experience' (2005: 1). Although sometimes this framing can be unintentional, this research aims to explore framing

techniques that are intentional within a ceremony's narrative. Furthermore, it explores how this intentional framing impacts consumer understanding of social legacy.

Framing is defined within the literature as the 'selection of some aspects of a perceived reality to make them more salient, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation and/or treatment recommendation for the item described' (Entman 1993: 52). Most commonly researched within a media context, this definition of framing can be applied to ceremony narrative as a tool for replaying, interpreting and evaluating information (Chong and Druckman 2007). Edy (2006) offers that theories of media framing are designed to 'confer perspectives on events and make them meaningful' (2006: 8), and thus may allow for understanding why a narrative is designed the way it is. Psychology also researches framing in order to understand the effect it has on the audience's decision-making (Sant and Mason 2015: 44) and the influence of public opinion ideal (Entman 1993: 52). This research will consider how ceremony producers suggest their intended social legacy through framing of the ceremony's narrative. Framing within a ceremony's narrative could appear through its prescribed procedures (Wilson and Goldfarb 1994), cultural objectivity in the artistic programme (Traganou 2010), and the chosen stories communicated. From this, the research will examine what effect the use of intentional framing has on the consumer's decision-making regarding their post-event behaviour as a contribution to social legacy. To do this, both the motivations and objectives of ceremony producers will be compared to the social legacy that consumers identify post-event. These findings will then be compared to the ceremony's narrative to highlight any deliberate frames and 'suggested' social legacy.

Here, the word 'suggest' is used to describe a framing technique. Nicolas et al. (2011) identify three modes of suggestion as a transcription of the work of Binet (1894): (1) indirect suggestion; (2) direct suggestion; and (3) collective suggestion (2011: 399). All three could be present with a ceremony's narrative. Direct and indirect suggestion within ceremonies comes from the producers through authoritative messages where the intention of the influencer is overt (direct), e.g. speeches, or through more permissive messages where the intention remains concealed (indirect), e.g. performance (Gheorghiu et al. 2012). Collective suggestion comes when a group of people respond to a stimulus collectively (Nicolas et al. 2011). In the case of a ceremony, this happens when consumers

discuss their responses to the ceremony with each other, enhanced through social media platforms.

Suggestion as a whole can be useful within a ceremony setting for both the local and global stakeholders. For example, in their 2016 documentary on the 1936 Berlin Olympic Games, Channel Four Television Corporation proposed that the ceremony was used to suggest to the rest of the world that the horror stories they had heard about 'Nazi Germany' were in fact just stories – suggestion on a global scale (Channel Four Television Corporation 2016). Local suggestion is often seen through the celebration of the host country as observed within both London 2012 and Rio 2016. Here, the celebratory tone is used to diminish the worries of the host city about hosting the event. Gruneau and Home (2016) go as far as to suggest that framing within a mega event can undermine the legitimacy of any resistance to the mega event (Gruneau and Home 2016). To explain further, they provide an example of the Beijing Olympics: 'the patriotic framing of the Olympics, suggest that embracing the games was not only a civic duty, but also a contribution to the advancement of the motherland' (Gruneau and Home 2016: 124). This research offers that suggestion through framing is twofold. Firstly, and most commonly, framing is examined through media (Visser and Ferreirs 2013; Mitu and Poulakidakos 2016; Spracklen and Lamond 2016); for example, how the ceremony is marketed and reviewed through the media lens. The media's response to the ceremony has a direct and indirect influence on public opinion (Funk, 2008: 95). However, this is outside the remit of this thesis and is highlighted as an area for further research. Secondly, framing can be considered as 'suggestion' throughout the ceremony's narrative. It is this 'suggestion', both direct and indirect from the producers and collectively by consumers, that this research aims to concentrate on by considering the implications to legacy. By drawing from media framing literature and applying the context of a mega event ceremony, this research aims to understand how narrative is used to reflect both political and legacy agendas that have the potential to influence an audience (Edy 2006).

2.6.2 Narrative transportation

As explored above, narratives have the potential to suggest changes on a national scale. However, these effects begin with the individual (Green and Brock 2002). To further explore why these changes happen, this research turns to the body of literature around

narrative transportation. Narrative transportation, or 'immersion into a story' (Gerrig 1994; Green and Brock 2000), is used to demonstrate the power of narrative for impacting individuals' beliefs about information embedded within a story (Green and Clark 2012). In order to consider how and why a ceremony's narrative can impact upon a consumer's attitude, this body of literature offers valuable insight. Most commonly, narrative transportation is used to investigate the persuasiveness of a given medium of narrative with the earlier work focusing on written narratives (Carpenter and Green 2012). Currently, literature moves to investigate multiple forms of narrative including advertisement (Escalas 2004; Kim et al. 2016), addiction (Green and Clarke 2012; Durkin and Wakefield 2008), gaming (Balakrishnan and Sundar 2011; van Laer et al. 2014), entertainment (Batat and Wohlfeil 2009; Chen 2015; Green and Carpenter 2012), and education (Jensen et al. 2011).

Narrative transportation is conceptualised as a mental process which mediates the impact of narrative upon consumer beliefs (Green and Brock 2002). This result of strong affective responses happens because consumers are so lost within the story that they have low levels of critical thought (Escalas 2004). As a result, transportation more commonly features within narratives over argument-based, non-narrative communications (Green and Clark 2012). Furthermore, transportation requires the consumer to see the action of the story unfolding in order to provoke an emotional response (Mazzocco et al. 2010). Therefore, narrative transportation can impact upon consumer attitude by decreasing their response to argue with the narrative (Green and Brock 2000; Green and Clark 2012; Slater and Rouner 2002) or by creating an emotional connection with the narrative (Heath et al. 2001; Mazzocco et al. 2010; Oatley 1999). As a result, 'transportation leads to persuasion through reduced negative cognitive responding, realism of experience and strong affective responses' (Green and Brock 2000: 702).

Within research around narrative transportation, the work of Green and Brock (2000; 2002) is commonly cited for their creation of the narrative imagery model. Their work aims to add to the neglected area of narrative persuasion by offering a testable theory to aid experimental approaches and thus increasing scientific understanding (Green and Brock 2002). Although limited to texts in which measurable images are evoked, the transportation imagery model emphasises the role of imagery in belief change (Green and Brock 2002). Within their investigations, they found that transportation is reduced when

the reader's focus is on analysing the written text. When the reader focused on the narrative aspects (discourse and story), their transportation increased. Findings from this exploration suggest that while both attention and emotion are important for transportation, imagination through imagery is equally important (Carpenter and Green 2012). If these three components are in place, the narrative becomes more persuasive by moving the reader to a state of psychological transportation (Mazzocco et al. 2010). Furthermore, Green and Brock (2000) report that the individuals who were more transported showed great belief change, positive evaluations of the narrative and less rejection of the story (Green and Brock 2002). Interestingly, these results were found to be similar for both fictional and non-fictional texts, suggesting that a narrative does not have to be 'true' for it to impact upon consumer beliefs. This combined with the concept of narrative framing suggests that ceremonies have the potential to re-write consumer attitudes through the framing of their narrative. This research aims to test this proposition uniquely.

2.7Chapter conclusion

In the context of the overall research, the aim is to examine the role of ceremony narrative in generating mega event social legacy in the form of attitude change/development/strengthening. To do this, a framework is later proposed grounded from the literature reviewed in this chapter and gaps identified. The literature review considered first the relationship between mega events and their corresponding legacy. By considering the ambiguities within these fields of literature, this research follows the definition of a mega event proposed by Roche (2000) in order to select the case studies used within this research: 'large scale cultural events of mass popular appeal and international importance that are typically stage-managed by a combination of national governmental and international non-governmental actors' (2000: 1). As a whole, the literature agrees that more research around mega events is needed as a justification for the vast investment in them (Coakley and Souza 2013; Kassen-Noor et al. 2015; Preuss 2011). To meet this requirement, attention in this research turns to the concept of legacy, of which the least explored area is social legacy. The research focuses on social legacy as defined by Holt and Ruta (2015) in order to consider narratives and suggestions embedded within ceremonies. Due to the specific focus on mega event ceremonies, this research uses the ABC model, alongside models on narrative transportation and flow, to justify a focus on attitude as a critical aspect of social legacy. Literature suggests that gaps within

the fields of ceremonies and social legacy require theoretical work, moving to a more holistic rather than managerial approach (Getz 2007). This research aims to do this by examining the roles, meanings, and experiences surrounding events and their social legacy. The conceptual framework proposed within the following chapter goes someway in addressing the lack of theoretical work surrounding legacy by focusing on the under research area of 'antecedents' of attitude as an aspect of mega event social legacy.

Mega event ceremony literature is sparse compared to the wider branch of mega event research. This is somewhat surprising given the global reach and high viewership levels of the ceremonies compared to the sporting elements of the mega events. Furthermore, literature considers the purpose of the ceremony to be educational, whereby the ceremony transfers knowledge to its audience (Cajete 2000; Goldblatt 2011; Lemus Delgado 2016; Traganou 2010). Given this purpose, it is vital that these events are acknowledged for the role they play in influencing consumer attitude as social legacy. This is important due to the link between attitude and behaviour. Within this section of the literature review, the role of experience is highlighted as key due to the multiple experience types surrounding a ceremony, allowing them to be classed as 'media events'. Drawing from audience literature, audience types can be split into simple, mass, and diffused (Abercrombie and Longhurst 1998). Here, it is noted that while diffused audiences are becoming more relevant, they are outside the remit of this study. Instead, the role of a diffused audience is noted as an important area for future research. Whilst ceremonies attract mass audiences, this research suggests the terms 'in-stadia' and 'broadcast' audiences to acknowledge the different types of consumption within the mass audience.

To consider the role of a mega event ceremony in creating attitude change and development as aspects of social legacy, ceremony narrative is considered as a communication tool between producers and consumers. By highlighting the role of narrative, ceremonies are assumed to be 'story-scapes' (Chronis et al. 2012), asserting the use of stories and discourse in communicating messages to an audience. From the review of narratology literature, two areas of interest are highlighted as relevant for this research. First, the concept of framing, often used in examinations around the media (Halbwachs and Coser 1992; Riessman 2005). This body of literature aims to understand the effect that framing has on an audience's decision making (Sant and Mason 2015) and the influence it has on public opinion (Entman 1993). Using framing within a ceremony's

narrative, it is plausible to assume that the narrative contains direct and indirect suggestions of the social legacy which can influence its audience.

However, although it is widely noted that narrative can influence a mass audience, it is important to note these effects start with an individual (Green and Brock 2002). To address this, the second area of interest is highlighted within narratology. Narrative transformation, 'immersion into a story' (Gerrig 1994), is explored within numerous contexts throughout the literature to explore what makes a narrative effect an audience. Specifically, the narrative imagery model (Green and Brock 2000) is highlighted as a theory of interest, whereby the role of imagery is considered in terms of its impact on audience belief. However, although applicable, narrative transportation has not been applied to a ceremony context nor explored in relation to social legacy. This research aims to address this gap by integrating narrative transportation into its framework thus combining the theory with others (flow and immersion) in order to apply a literature theory to a new context of ceremony legacy. Details of this process can be found within the following chapter.

Using the findings of the literature review, the following chapter moves to consider specific theories within these bodies of literature, combining and extending them to create a novel conceptual framework. This conceptual framework chapter will address the gaps highlighted in this chapter by aiming to create a theory, using a holistic approach that incorporates the meanings of a ceremony's narrative and the experiences of a ceremony's audience. The chapter concludes with a proposed model mapping the conceptualised antecedents of ceremony social legacy that can then be tested throughout this thesis. This conceptual model, will have multiple contributions to theory including extensions to theories such as narrative transportation, combining of theories surrounding immersion and flow and the application of such theories to the under researched concept of ceremony legacy. Further contributions will be highlighted throughout the thesis formed from the data collected and the modifications featured in the thesis' final framework.

3 Conceptual Framework

Whilst the previous chapter synthesised and reviewed research relevant to the thesis research question, this chapter intends to bring existing theories together in a unique way from multiple disciplines to establish a novel conceptual framework to determine the antecedents of the social legacy of a mega event. Specifically, the conceptual framework will centre on research into narratology, to explore the narrative within a mega event ceremony, considering its impact upon consumer attitude as a critical aspect of social legacy. Unlike current mega event ceremony research, which often takes a singular approach positioned within event management (Hagn and Maennig 2007; Mules and Faulkner 1996; Szymanski 2002), this research uses a multidisciplinary approach. This multi-layered approach creates a framework which draws from psychology, drama, consumer research and event management. The conceptual framework designed within this chapter is used throughout the following thesis to inform the methodology and data collection strategy. By following this process, this research aims to offer insight into the following research question: how is ceremony narrative an effective tool for enhancing attitudinal impact as an aspect of ceremony social legacy?

The conceptual framework proposes a process, starting with the aims of the ceremony and the design of the ceremony's narrative. The process moves to consider the antecedents of social legacy from the interpretations and experiences of the ceremony consumers. Finally, the framework considers the impact the narrative has post-event for both the consumer and the mega event in the form of attitudinal impact. To reinforce the proposed process, the conceptual framework has been developed to combine four key theories. The framework suggests that by linking the extended narrative transportation model (van Laer et al. 2014) with theories of immersion (Brown and Cairns 2004; Jennett et al. 2008) and flow (Csikszentmihalyi 1975), the impact of narrative upon consumers can be explained. The following chapter explores these key concepts and theories as building blocks of the proposed conceptual framework, to map the progression of the framework's formation.

3.1 The antecedents of social legacy

As previously discussed within the literature review chapter, social legacy can be defined as 'the actual skills and experiences that people gain through their direct or indirect involvement in a mega event' (Holt and Ruta, 2015: 72). Understanding the antecedents

of social legacy is important due to the increase of social legacy as a rationale for investment, yet research on social legacy is often neglected (Bob and Swart 2010; Fredline et al. 2003; Li and McCabe 2013). Currently, mega event social legacy is becoming an increasing trend within literature, yet ceremonies are neglected in terms of their impact upon that legacy. This research proposes that an effective way to examine social legacy is through the ceremonies of the often-explored mega events. By binding this research to mega event ceremonies, the concept of social legacy can be narrowed to consider the aspects most closely related to the social legacy aims of such ceremonies. As a result, this thesis considers the attitudinal aspects of social legacy (affective, behaviour and cognition) and their impact upon consumers (strengthening, changing, developing attitudes). Furthermore, the creation of this framework argues that by understanding the elements behind consumers' attitude post-event, future ceremonies can be carefully planned to ensure successful social legacy outcomes. Social legacy is currently 'happenstance'; however, with the implementation of careful planning, event organisers can add value to an event's social legacy (Chalip 2006). This chapter will propose a series of antecedents that together strongly impact attitudinal aspects of social legacy. Using the above literature review, the conceptual framework proposes narrative, attention, immersion, flow and emotion to be potential antecedents of social legacy – hence the structure of this chapter. The remainder of this thesis will then attempt to evidence these potential antecedents using the case of a mega event ceremony. Data will also be collected to establish other antecedents that have not been considered within the review of the literature.

Ceremonies are useful tools as they provide a platform for global communication. They aim to educate, transfer knowledge, provide thought, stir emotion and create meaning (Lemus Delgado 2016; Goldblatt 2011; Traganou 2010). By creating ceremonies that fulfil these aims, producers are impacting upon consumers' post-event attitude, thus contributing to social legacy. It is no longer enough for consumers to leave an event with a 'feel-good factor'. Instead, organisers should be striving to impact consumer attitude in order to ultimately change behaviour into a 'do-good factor' (Smith 2009: 118), as critical aspects of social legacy. By considering the antecedents of this process, the conceptual framework in this chapter offers an insight into how these aims can be successfully achieved and sustained in order for ceremonies to contribute to social legacy.

Although this research recognises the unique opportunity provided by ceremonies to showcase a narrative that reflects the desired social impacts of the mega event, it is also important to acknowledge that events can also be associated with a negative social legacy. This is often in the form of displacement, negative health effects, rewriting of existing identities, loss of communities, loss of affordable housing, and disappointment (Raj and Musgrave 2009). An example of this can be seen in the case of Clays Lane Estate in London, the largest residential co-operative in Europe hosting 450 tenants. The site was required in 2007, to build the Olympic Park for the London 2012 Olympics, forcing its residents to break up their community and move into emergency accommodation or to other parts of London with higher rent rates (Burrows 2017). Furthermore, the hosting of these events may act as a smokescreen for redistributing focus from social issues that need attention the most. Although often on a host community level rather than a global impact, these negative issues need to be acknowledged to understand how they can be avoided. By considering the antecedents of social legacy via ceremony narrative, the framework also proposed aids in preventing such negative social legacies. Furthermore, while examining negative social legacy is outside the remit of this study, the design of this research allows for such issues to emerge within the data collection (chapter 4).

3.2Managing the design of ceremony narrative

Planned events have the intent to design the individual and collective experience of an audience (Getz 2007: 9). Therefore, this conceptual framework begins with the intent of the event organiser. This section of the conceptual framework will explore the design process in order to understand the experience-type planned for the ceremony consumer. Furthermore, the design process will be considered in terms of the potential impact upon consumer attitude.

Experience, defined as ‘the sensation of interaction with a product, service, or event, through all of our senses, over time, and on both physical and cognitive levels’ (Diller et al. 2008; Getz 2009: 208; Shedroff 2001), is carefully designed for each individual attendee. Pine and Gilmore (1999) explain that there are four realms of an experience depending on the levels of participation of the attendees and levels of absorption and immersion. By mapping these levels on an x and y-axis, they categorise the realms of an experience into entertainment, education, aesthetic and escapist. Although experience

producers may have a preference as to which realm of experience they are trying to create, the richest of experiences are those that incorporate elements of each realm (Pine and Gilmore 1999). This implies that in order for ceremony consumers to have the best experience, producers should include aspects of entertainment and education to facilitate both aesthetic and escapist experiences. Implications of these categories on social legacy are considered within the findings and discussion chapters.

As well as understanding which realm(s) a ceremony falls under, producers must understand their experience aims. These aims can be broken into two categories: cognitive and affective (Berridge 2012). These two forms of experience aims mirror the elements of attitude proposed by the ABC model (affective, behaviour, cognition), emphasising the importance of mirroring social legacy aims to attitudinal outcomes. Cognitive experiences aim for the audience to learn from the event, to increase awareness, change perceptions, and remember what they have learned. On the other hand, affective experiences aim to increase pleasure, to evoke feelings, emotions and preferences (Berridge 2012). To understand the impact that ceremonies have on social legacy, it is first important to understand the experience aims of the ceremony, both cognitive and affective, and the purpose of the event for consumers.

To ensure the success of an event in terms of its experience aims, events are carefully designed to 'focus upon maximising positive and meaningful impact for the audience' (Brown 2005: 2). It is important to understand that within this research, event success is measured in terms of the experience aims, as the audience might view the event as a success due to their enjoyment (affective aims) rather than an understanding of the cognitive aims. Berridge (2012) concludes that an audience may view it as a successful experience but they may not have experienced the cultural, educational or social integration that the organisers aimed to achieve (Berridge 2012). To make sure these aims are achieved through the design of the event, Forlizzi and Ford (2000) introduce an initial framework to consider experience from the point of view of the producers. Although created to show product designers how to think about the consumer's experience of using a product, the framework can be applied to the consumer's experience of attending (or interacting with) an event. The framework (Figure 6) proposes four dimensions of an experience: sub-consciousness, cognition, narrative and storytelling, to explain how two types of experiences can be created. Their research goes on to explain that subconscious

experiences happen every day, cognition experiences require thinking, narrative experiences shift the audience's thinking, and storytelling allows the audience to create meaning from their experiences.

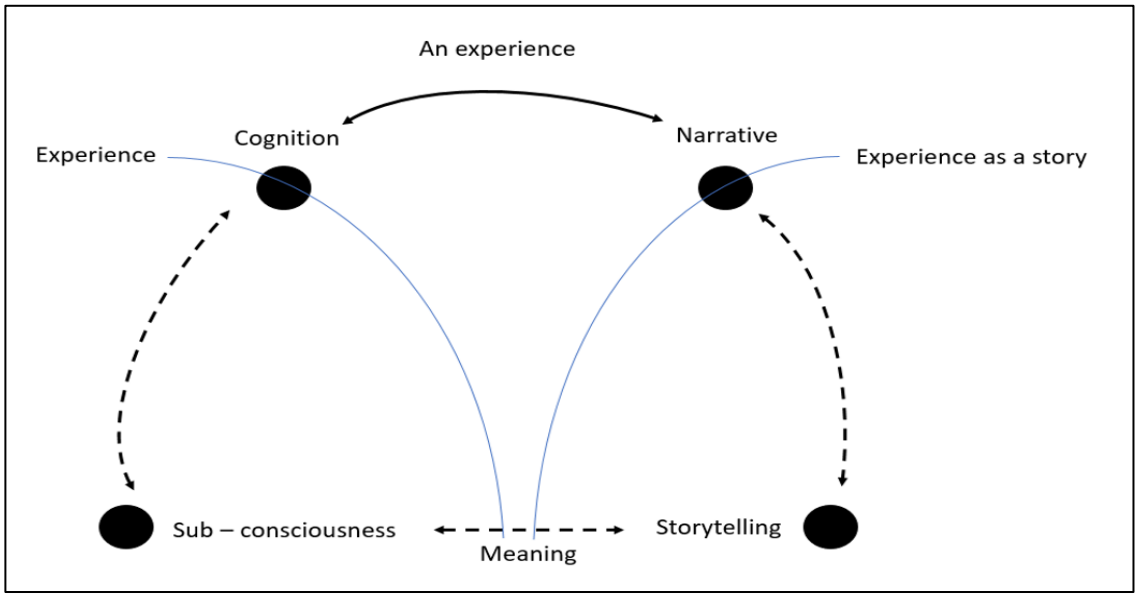


Figure 6 - An initial framework of experience as it relates to interaction design
(Forlizzi and Ford 2000: 421)

This research proposes that to influence a consumer to contribute to the social legacy of an event, they must experience an event that creates a shift in their attitude, allowing them to create meaning and thus act on their 'new' thinking. Therefore, this research will concentrate on the narrative and storytelling within ceremonies to understand how the narrative ensures the successful understanding of the experience aims by the audience of the ceremony. This can be done by considering the theories surrounding experience (Berridge 2012; Forlizzi and Ford 2000; Pine and Gilmore 1999).

3.3An introduction to narrative within a ceremony

This research examines the use of ceremony narrative, following Forlizzi and Ford (2000) in proposing that a narrative experience can cause a shift in audience attitude and behaviour. Drawing from structuralist theories of narrative, narratologists believe that stories have 'narrative messages' surrounded by a system of semiotics (Genette 1983; Todorov and Weinstein 1969; Chatman 1978; Herman et al. 2005). Furthermore, Chatman explains that if the narrative is to be considered as a semiotic structure, it should

feature elements of expression, content, form and substance (Figure 7) to communicate meaning in its own right (1978: 24). Although written with the analysis of film narrative in mind, Chatman's 1978 theory of narrative can be used to examine the narrative used in a ceremony, as, much like films, they are designed to relay specific messages (or experience aims) successfully. By separating narrative into its story and discourse (Chatman 1978: 19), it is possible to identify the most important aspects and their meanings to create different versions, modes, and media of the same narrative (Bal 2009). For example, Chatman explains that the story of Cinderella can be experienced in the form of a tale, ballet, opera or film, and it is for this reason that Chatman's theory can be so easily applied across a range of media. For example, within a ceremony, the same experience aim may be showcased through a range of performances, dance, music, staging, etc. However, Horstkotte (2011) cautions that with the exceptions of film, graphic novels and comic strips, the examining of visual forms of narratology remains fairly unexplored. Due to this limitation, this research will draw from theory and methodological practices of film, media, art and theatre studies.

	Expression	**Content**
Substance	The channels through which to communicate stories Manifestations: Ceremony performance, media, officially published material	Representations filtered through codes in the author's society
Form	Narrative discourse – the messages shared in the narrative across any medium	Narrative story components Signifiers: Event, characters, settings

Figure 7 - Narrative content

(Adapted from Chatman 1978: 24)

Diving deeper into Chatman's (1978) theory, the constructs of both story (content) and discourse (expression) can be further split into smaller areas for analysis (Figure 8).

Discourse can be examined both in the manifestations of the narrative and the structure of the narrative (Chatman 1978). In terms of manifestations (Chatman 1978), in this research attention will be paid to the analysis of the narrative within the ceremony as told by the producers and consumers and not in the published materials or narrative of the media. Interestingly, this research will apply Chatman's (1978) theory to a new era of discourse whereby the opportunities to broadcast the narrative are more convenient, with a global reach. To do this, this research will consider both the in-stadia audience and the broadcast audience as manifestations of ceremony narrative discourse. The structure of the narrative refers to the transferable messages within the narrative that can be found within each of the manifestations and can be identified through narratological analysis (Bal 2009). Within the context of this research, the common (transferable) messages will be found within the experience aims, the narrative in ceremony, and the interpretations of the viewers of the ceremony. Furthermore, to examine the ceremony's narrative, the story elements will be further split into the events (actions and happenings) and the existents (characters and settings). This will help to identify codes for analysis within the data analysis to understand which elements of the narrative were the most powerful for impacting ceremony consumer attitudes.

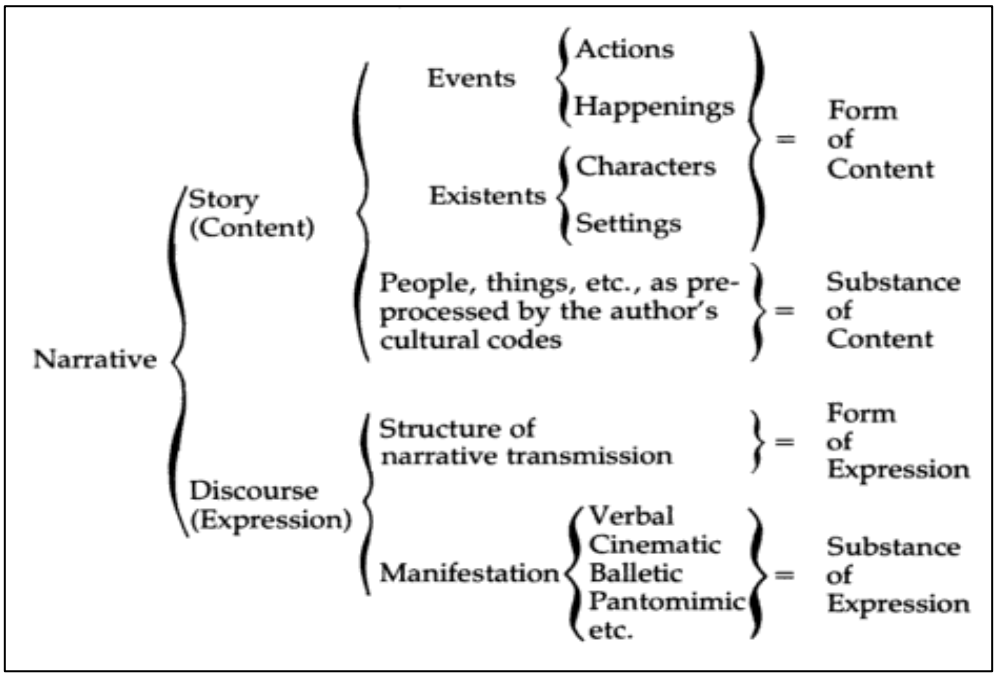


Figure 8 - Chatman (1978) theory of narrative

(Chatman 1978: 26)

Narrative theories such as Chatman's (1978) are often centred on the idea that a narrative must be authored (Louchart and Aylett 2003). Therefore, the suggestion within this conceptual framework is that within the design stage ceremony, organisers author the event's narrative to reflect the ceremony's experience aims. To further investigate, this conceptual framework draws on the narratological theory of focalisation (Genette 1983), referring to the messages represented as well as the concept of a 'narrator', (Bal 2009: 165); in this case, the ceremony producers. Focalisation allows researchers to examine through which/whose perspective the narrative is being presented, providing insights into the representation of consciousness in the narrative (Horstkotte and Pedri 2011). By recognising focalisation in a ceremony, elements of narrative can be examined to understand which perspective (the host nation, the organisers, the characters or a global perspective) is being represented. By recognising which perspective is used, elements within the ceremony's narrative can be matched to the experience aims, and, furthermore, to the legacy visions of the mega event.

In addition to the concept of an authored narrative, media framing theories (Halbwachs and Coser 1992) underpin the concepts within this conceptual framework. Defined as the 'selection and promotion of specific elements of an event' (Entman 1993: 52), framing is applied to the event's narrative to understand what messages are selected and promoted within the performance. The application of framing with the design of an event will provide an important lens for understanding the motivations, interests and objectives behind the event's narrative. By drawing upon structuralist theory, focalization, and media framing theories within the conceptual framework, it is possible to compare the messages within ceremony narrative with the messages clearly stated within the legacy vision of the mega event. Therefore, by linking social legacy to the concept of a framed narrative, the model proposes that ceremony producers can embed their intended legacy within the framing of their narrative.

3.4Linking narrative to behaviour change in ceremonies

As proposed above, narrative experiences within a ceremony are designed to achieve specific cognitive and affective experience aims (Berridge 2012). Although narrative experiences are suggested to shift consumer behaviour (Forlizzi and Ford 2000), this

research aims to explore further why this happens. By further examining theories linking narrative to behaviour, this framework aims to explore consumer behaviour as a contribution to the social legacy.

Smith (2015) offers that 'narratives can do things on, for, and in people, guiding what individuals pay attention to and affecting what we think, how we behave, and what we imagine as possible' (Smith et al. 2015: 304). There are several ways to explain this impact on consumers; however, this research instead turns to narrative transportation theory (van Laer et al. 2014), emotional causation theory (Moors 2009), and theories of immersion (Brown and Cairns 2004; Arsenault 2005). This conceptual framework combines these theories to suggest that knowledge, emotion and immersion work together in the context of a ceremony narrative to move consumers to contribute to the social legacy through attitudinal change and development.

3.5Knowledge transportation through narrative

To offer insight into the use of narrative as a tool for guiding consumer attitude, this research utilises the theory of knowledge transportation. Transportation through narrative can be used to understand the impact of immersion into the narrative on a consumer (Phillips and McQuarrie 2010; van Laer et al. 2014). Transportation is defined as a 'convergent process, where all mental systems and capacities become focused on events occurring in the narrative' (Green and Brock 2000: 701). Furthermore, it is a powerful concept for creating knowledge out of a narrative. Consequently, the theory of narrative transportation proposes that when a consumer becomes immersed in a narrative, their attitudes and intentions change to reflect the messages within the narrative (Green et al. 2008; van Laer et al. 2014). Often used as a form of persuasion in media and advertising, the literature agrees that narrative can be a useful tool for making the consumer live the story from the inside (Green and Brock 2000), provoking both affective and cognitive responses such as beliefs, intentions and attitudes (van Laer et al. 2014). Due to this, the theory is particularly important in relation to the attitudinal (affective and cognitive) experience aims created by the ceremony's producers. By applying the theory of narrative transportation, this research suggests that a ceremony can transport knowledge to its audience. As a consequence, there is the potential for a shift in consumer thoughts, actions

and intentions which reflect the ceremony's narrative. When sustained, these intentions and actions allow the consumer to contribute to the social legacy of the ceremony.

Specifically, this research refers to 'the extended transportation imagery model' which manifests as a 'meta-analysis of the antecedents and consequences of consumers' narrative transportation' (van Laer et al. 2014: 797). Much like the framework proposed, the extended transportation imagery model collates literature on knowledge transportation from fields such as anthropology, marketing, communications and psychology. The model (Figure 9) demonstrates the links between consumer, narrative, and consequences of knowledge transfer. As an overview, the model offers that to transport knowledge there must be both a storyteller and a story receiver. In the case of this research, these roles fall to the ceremony producers to write the story, the performers to tell the story, and the audience to receive the story. The storyteller then uses story components, characters, settings and events (Chatman 1978) to transport the framed knowledge through their performance. Importantly, the model also highlights the role of the story receiver by offering a range of personal characteristics that they bring to the story, for example their social background.

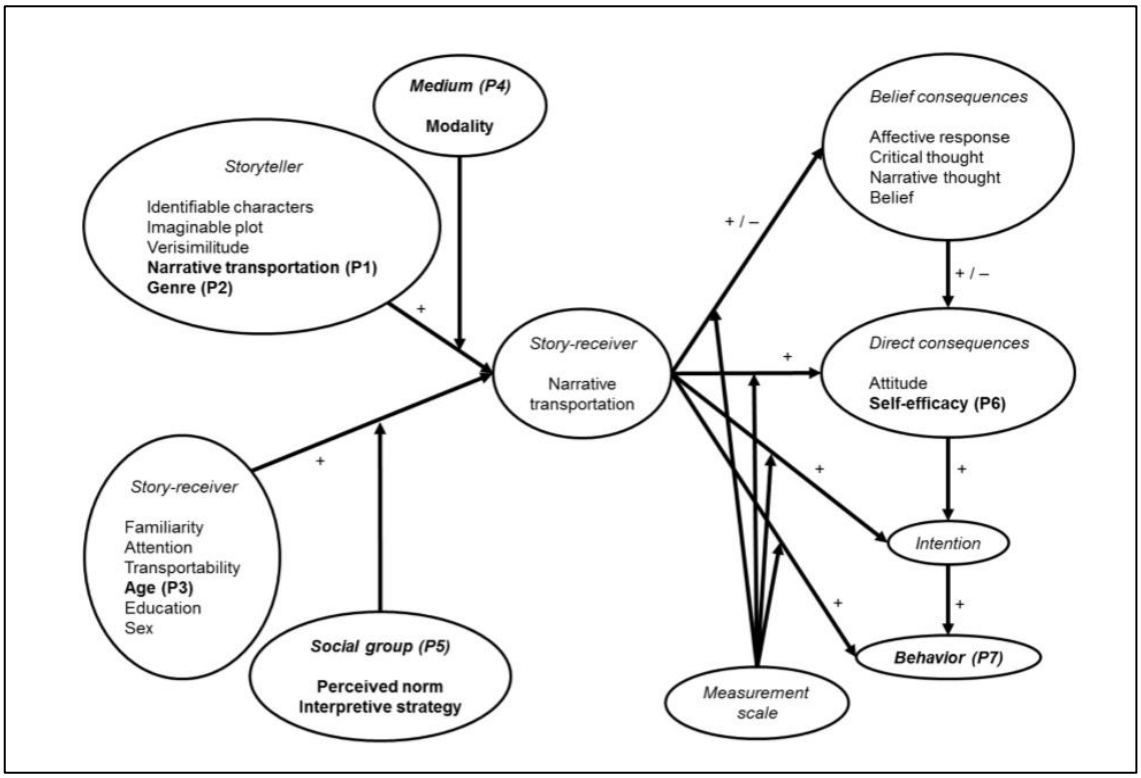


Figure 9 - The extended transportation-imagery model

(van Laer et al. 2014: 809)

Finally, the model suggests a range of narrative consequences as an outcome of the transportation. Van Laer (2014) notes that these consequences are an area for further research (highlighted in bold). To address this, an analysis of these consequences suggests that there are significant overlaps between the consequences proposed and the definitions of social legacy previously discussed. These consequences, therefore, underpin the rationale for the inclusion of this model within the proposed conceptual framework. Accordingly, this research explores the extended transportation model in the context of social legacy, something not attempted previously.

However, in order to be classified as a social legacy, these consequences need to be sustained in the long term (Li and McCabe 2013), something not considered within the current model. Yet, while literature acknowledges that event 'consequences' need to remain longer than the event itself, the timespan for legacy varies to include both the long and short term, relative to the event and those measuring the legacy (Preuss 2007). Overall, this research supports the van Laer (2014) model, acknowledging the importance of narrative for creating attitudinal developments in consumers. However, in order to sustain these developments longer than the event itself (Li and McCabe 2013; Preuss 2007), this research theorises that narrative must capture and maintain the attention of the audience (Smith et al. 2015). To solidify the relationship between narrative and narrative consequences (as aspeccts of social legacy), this research suggests the use of theories of attention, immersion, and flow.

Using the below literature, this research proposes that in terms of this conceptual framework, these theories form a sequential process. This suggests that in order to contribute to social legacy, the theories utilised in this framework must link in a particular order. For example: first, the attention of the consumer must be attracted by the ceremony. Second, their attention turns to immersion as they become more attracted to the narrative. Finally, the consumer reaches the state of flow. This research suggests that it is only when in this state of flow that consumers are driven to contribute to social legacy. If this is the case, attention should be explored as the first step in this process.

3.6The role of capturing attention through narrative

Attention is best described as the willingness to concentrate (Brown and Cairns 2004: 1299) and plays a key role as the medium which puts information within a person's

consciousness (Csikszentmihalyi and Csikszentmihalyi 1992). Attention is also one of the most powerful tools for enhancing experience (Csikszentmihalyi 2002: 33). This is because the process of converting information to action within the human consciousness implies that before any action is taken, action stimuli must first catch a consumer's attention (Hommel et al. 2016; Karmen 2001; Wickens et al. 2016). The narrative (stimuli) is then referenced against the personal memories of the individual so that suitable actions can be identified (Csikszentmihalyi 2002; Wickens et al. 2016). Yet, the link between attention and social legacy via narrative is still to be explored.

Supported by research that links attention and immersion, this research suggests attention is a key antecedent to social legacy. As a result, a consumer's attention movements should be driven by the visual environment of the ceremony's narrative (exogenous) rather than driven by the goals of the consumer (endogenous) (Kramer et al. 2007). For this shift in attention to happen, the narrative within the ceremony must capture the consumer's attention more than their current goal. This highlights the importance of the 'entertainment' experience aims being translated through action stimuli. Furthermore, the attention of the consumer must be maintained and increased for them to become fully immersed within the narrative (Brown and Cairns 2004). Again, this shows the importance of narrative not only for embedding messages but for capturing visual, auditory and mental attention, allowing consumers to become immersed.

3.7Immersion within a ceremony's narrative

This conceptual framework proposes that for the audience to contribute to social legacy, their attention must be caught and maintained, i.e. they must become immersed. Referring to the four realms of experience discussed earlier (Pine and Gilmore 1999), events as experiences can position consumers on a scale from absorption to immersion, with the most immersive of events classified as escapist. Fritsch (2012) explains that the difference between absorption and immersion centres on how the experience personally impacts an individual. Fritsch (2012) continues to explain that absorption is the receiving of something from the outside, whereas immersion is involving yourself in something meaningful personally or socially (2012: 213). However, within gaming literature, immersion can be used as a form of absorption, with immersion being the stronger of the two (Calleja 2011: 28). This research argues that in order to impact upon consumers,

ceremony narrative must first be at the immersive end of the scale. This would explain why some consumers are moved to contribute to the social legacy of the event while others are not. Those consumers that find personal meaning are more likely to become immersed than those who only reach a state of absorption. Therefore, theories behind immersion must be explored within the development of the proposed framework.

Immersion is an experience in one specific moment in time where we are distracted by a completely other reality, both physically and psychologically (Murray 1997; Bell 2008; Jennett et al. 2008). Furthermore, immersion can be described as impacting consumers where the consumer experiences a lack of awareness of time and the real world (Jennett et al. 2008). Theories surrounding immersion are currently found within the research on the virtual reality of video games and neglected by mega event literature. This study suggests that immersion is a powerful antecedent of social legacy and thus aids event literature by applying these video game theories to the experience of viewing a ceremony.

Through grounded theory, Brown and Cairns (2004) explain that there are three levels of immersion in video games: (1) engagement; (2) engrossment; (3) total immersion (2004: 1298). These levels are applicable to the mega event context. For example: (1) the investment of time and effort to attend or watch a mega event; (2) feeling emotions as a direct consequence of watching the event; (3) involving oneself with the atmosphere and empathy of the event. Building on these levels, Brown (2004) offers that it is extremely rare for a gamer to reach level 3 due to barriers including both human and environment factors (distractions). In support of this, this research argues that due to the same barriers it is hard for consumers to reach the third level of total immersion, leaving some consumers in the state of absorption. Therefore, within the data collection, it is important to gain an understanding of what distracts consumers from engaging within the third level of immersion. If the third level is the most effective for facilitating social legacy, producers need to know what strategies enable as many consumers as possible to reach this state.

In addition, Arsenault (2005) offers another three levels of immersion by adapting the SCI-model of Ermi and Mayra (2005). This adapted version is of particular interest to this research for its inclusion of narrative as a form of fictional immersion. Unlike immersion in day-to-day life, fictional immersion states that the consumer is not expected to be

immersed within their imagination but instead is to be immersed within the narrative and representations within the narrative (Arsenault 2005). In the context of a ceremony, fictional immersion would be a result of a consumer finding personal meaning in the stories, characters and events within the narrative. Other relevant immersion theories for the concept of events include the characteristics of narrative immersion described by Schaeffer and Vultur (2010). They conclude that narrative immersion is a form of mental simulation which is induced by the use of props with a verbal, visual and/or tactile nature, often found within the narrative. Finally, they offer that the result of this combination should produce a mentally-projected world. Here, this research adds that within this mentally-projected world the consumer should immerse themselves in the messages found in the narrative, including the experience aims and legacy visions of the mega event. In addition to the need for props to induce this state of mind, Ryan (2015) supports that it is the responses to props that induce a strong level of immersion. Furthermore, the props can be categorised into: (1) spatial (setting) immersion; (2) temporal (story) immersion; (3) emotional (character) immersion. All three are found within a ceremony setting. These three categories of response connect to the narrative theory proposed by Chatman (1978), and further support the argument for analysing the settings, stories and characters of the ceremony when collecting data. By exploring theories of immersion and combining them with the four realms of experience, this conceptual framework argues that to enhance the social legacy of a mega event, consumers of a ceremony must reach a level of immersion. This builds on the early realm of experience theory (Forlizzi and Ford 2000), which offers that to create an enjoyable experience, consumers should become both absorbed and immersed. This research proposes that in terms of attitude as an aspect of social legacy, immersion (rather than absorption) in ceremony narrative caused by personal meaning in an event's settings, story and characters is most effective.

3.8The state of flow

By incorporating attention and immersion into the proposed conceptual framework, this research goes some way in explaining the process from experiencing narrative to contributing to social legacy through attitude change/development. However, theories around immersion and narrative transportation alone do not address why a consumer may feel motivated to contribute to social legacy over a period of time. This research suggests that the theory of flow can be useful for explaining this concept.

Flow, a successor of total immersion (Jennett et al. 2008), is ‘the state in which people are so involved in an activity that nothing else seems to matter’ (Csikszentmihalyi 1990: 4). Flow is a psychological state (Weibel and Wissmath 2011), whereby a consumer’s experience raises levels of attention and enjoyment (Yoshida et al. 2014). Importantly, flow is also linked to the concept of goals, specifically a shift in personal goals to reflect the context of the flow. This reinforces the shift in consumer attention from endogenous to exogenous, reflecting the stimulus in the visual environment. In the case of a ceremony setting, this research suggests that flow can be used to explain why a consumer’s personal goals shift to reflect the experience aims of the event. However, surprisingly, there is currently little investigation into flow in ceremony consumers. Instead, flow research considers gaming, personal happiness, athlete performance and education (Hsu and Lu 2004; Csikszentmihalyi 2000; Skadberg and Kimmel 2004; Jackson 2000; and Clarke and Haworth 1994). This research proposes that flow is an antecedent of social legacy due to its association with elevated levels of attention and enjoyment (MacIntosh and Nicol 2012; Yoshida et al. 2014).

Although related, it is important to consider both flow and immersion within the proposed conceptual framework. This is due to several key differences. Firstly, flow and immersion differ by the type of experience that causes them, whereas immersion can occur within a day-to-day activity such as gaming. Flow requires a more extreme and optimal experience (Jennett et al. 2008). Optimal experiences can be described as ‘a positive and complex condition in which cognitive, motivational and emotional components coexist’ (Delle Fave 2009: 285). Ceremonies, in turn, are both unique and perishable after just one performance, causing them to fall within the extreme category. Furthermore, their narrative includes both cognitive and affective aims to present cognitive, motivational and emotional moments, allowing them to be categorized as an optimal experience.

Second, when immersed, a consumer loses their sense of context, whereas in a state of flow consumers feel a complete level of involvement with the experience. Finally, flow and immersion often appear together due to their individual links to distinct aspects found within one experience. Immersion is linked to the environment within the experience and the audio-visual or sensory elements of the event (Nacke et al. 2010), such as the settings, smells, performance and lighting within a ceremony. Flow, on the other hand, originates from elevated levels of enjoyment, where the opportunity for action matches the

capabilities of the consumer (Ijsselsteijn et al. 2007) and a keen sense of sequence, pace and challenge (Nacke et al. 2010). It is important for the consumer to enjoy the ceremony in order to both satisfy their intrinsic needs of autonomy, competence and relatedness (Ryan et al. 2006) and also to feel suitably challenged. Within a ceremony, this sense of challenge is the link to social legacy, whereby the consumer is challenged to both interpret the narrative and consider their contribution to social legacy through the narrative. Because environment and challenge are both central to the process of social legacy, both immersion and flow are considered within this conceptual framework. Table 9 has been created using event management and narrative literature to evidence the components of both flow and immersion within a ceremony context.

Table 9 - Flow and immersion in a mega event ceremony

Component of flow and immersion	**Component of flow and immersion in a ceremony**
A challenging activity requiring skill	The narrative in any context provides the basis for the challenge through consumer interpretation (Meethan et al. 2006; Stevens 2009) Narrative also includes messages to challenge consumers to make a shift in personal goals (van Laer et al. 2014)
A merging of action and awareness	Action found in setting, lighting, music, characters, and performance Awareness found in narrative, characters, images, speech, and symbolism
Clear Goals	Found within the experience goals for the event, to enlighten, celebrate, entertain or challenge (Shone and Parry 2004), and the legacy goals of the mega event
Direct, immediate feedback	Social media provides a platform for consumers to both give and receive feedback (Leung et al.

	2013) from the ceremony organisers and other consumers watching the ceremony Live events also provide immediate feedback from the crowd
Concentration on the task at hand	Found within artistic performances due to the nature of eliminating distractions and facilitating concentration – to maintain levels of attention and to encourage interpretation of event narrative (Aykol et al. 2017)
A sense of control	Personal control over how to interpret the narrative in the ceremony, whereby the interpretation is personal, partial and dynamic (Lieblich et al. 1998)
A loss of self- consciousness	When attention is captured (through narrative and spectacle), the audience is transported and maintained by the ceremony so that for a brief period of time they forget the outside world (Aykol et al. 2017)
An altered sense of time	When the audience becomes immersed in music or performance, they may also lose a sense of time whereby the length of the ceremony feels shorter than it is (Gilbertson and Muilenburg 2004)

Adapted from (Csikszentmihalyi 1990)

Considering the above discussion, this conceptual framework proposes that flow provides a link between narrative and sustained narrative consequences, i.e. attitude change, development and strength. This is because, once in a state of flow, a consumer is motivated to achieve the goals of the ceremony. In their work on narrative transportation, Green et al. (2003) suggest that flow is a related concept that extends the framework by suggesting that if a text is too simple/difficult, transportation will not occur. Furthermore, they suggest that transportation differs from flow as the effects of interactions between a person and text cannot be predicted by flow (Green et al. 2003). However, the optimal

experience status of a ceremony differs from the experience of reading a written text, and therefore this research suggests both flow and narrative transportation work together. Accordingly, this research suggests that, when immersed in the environment of a ceremony, a consumer is more likely to respond to the narrative, reinforcing the narrative transportation process. Simultaneously, once in a state of flow, the consumer is driven to achieve goals that challenge them. They also experience clarity of goals and knowledge from the performance, as well as concentration and control (Jackson and Marsh 1996). Through this process, a consumer is moved to shift their personal goals to instead take on the legacy aims incorporated within the narrative of the ceremony. For example, the narrative within the Paralympics is one of unison, understanding of others, and inclusion. This research proposes that when in a state of flow, the audience of the Paralympics, for example, may shift their personal goals to reflect the narrative of the Paralympic ceremony. In this case, viewers may become more inclusive to those with a disability or volunteer their time to a disability-focused charity. A key influencer to this process happens when a consumer's attention is caught by a ceremony's narrative. As a result, they experience both total immersion in the event's environment and a sense of flow through elevated levels of enjoyment.

This process is vital to understand as there is little research into what drives consumers, consciously or subconsciously, to contribute to the social legacy (through impact on attitude) of a mega event. Once the process of creating a social legacy through ceremonies is better understood, more global, specific and effective ceremonies can be produced.

3.9Emotion used to enhance immersion and flow

Having now highlighted the impact of immersive narrative upon the beliefs, intentions, and behaviour of a consumer, this research moves to consider emotion as a tool for enhancing immersion and flow. Furthermore, emotion is a key factor for creating 'affective' attitudes. Emotion can also be seen as a tool for enhancing memory (Anderson and Shimamura 2005; Martinez-Galindo and Cansino 2015; Tyng et al. 2017). Whilst this research is interested in how emotion affects immersion, flow and memory, the impact of *specific* emotion (e.g. happiness, sadness, joy, etc.) on social legacy is outside the remit of this project. Further research could explore how specific emotions impact specific attitudes within a ceremony context; for example, which emotions are more often recalled

after the consumption of a ceremony and is highlighted as a recommendation for further research. Instead, this research will consider how any form of emotion affects immersion, flow, memory and ultimately social legacy within a ceremony context.

Emotion is considered from the initial design of an event, with specific elements of the narrative constructed with the purpose of engineering specific emotions at specific moments (Silvers 2004). This ensures that each consumer feels a range of emotions throughout one event. Oatley (1994) explains that an emotion is triggered by an event, and at its core is a change of action caused by the emotional significance of the event to everyone (1994: 54). Not only does this explain differing levels of immersion and absorption but it also explains how global mega event audiences can consume the same emotional stimuli but be driven to react differently depending on the significance of the stimuli to the person. Therefore, through personal interpretation, each consumer experiences an 'emotional journey'; completely individual but shared globally through the consumption of specific emotive points.

Similar to the idea of an emotional journey, Moors (2009) introduces the term 'emotional episode' within the theory of emotion causation. Causation theory is particularly relevant to this research as it considers both the stimuli needed to create an emotion (the narrative) and the attachment between a person and a specific object; for example, the consumer and the characters, events or setting (Thomson et al. 2005). Within the theory of emotion causation, multiple components are described as examples of an emotional episode, two of which are particularly relevant to the understanding of this framework. First, a cognitive component, defined as the 'interpretations humans make of the events around them' (Plutchik and Kellerman 1980: 9). This component is responsible for the thinking, perceiving, conceptualising and remembering of an event. Secondly, a motivational component used to prepare a consumer for action linked to emotional stimuli they are currently experiencing (Moors 2009). This is where emotional causation theory differs from knowledge transportation, as it considers the long term. This relationship between the consumer and the long term is of specific relevance to this research. This is because, when emotionally attached to an element of the narrative, the audience can remember it and recall in the future both the memory and the action associated with the memory. Using this theory, we suggest that once emotionally immersed in the narrative, a consumer could

recall the memory and repetitively behave in response to the narrative, thus contributing to social legacy.

Furthermore, by noting that the narrative within a ceremony is designed to engineer specific emotions (Silvers 2004), this research suggests that the organisers of the event can design the emotional response of consumers. For instance, by designing emotive stories into the event's narrative, a consumer may be moved to feel empathy or sadness which could transpire in the act of giving to charity. When this memory is recalled, the consumer, in theory, will feel the same empathy as before and again be moved to give to charity. However, emotions are personal and can, therefore, be influenced by distractions; factors outside the event organisers' control. An example of this could be the loss of personal possessions, injury, or the weather, which could all affect a consumer's emotions, clouding the memory of the consumer and affecting their post-event behaviour. Therefore, this research proposes that the relationship between immersion and emotion is circular, whereby strong emotions inflicted by the ceremony's narrative increase the level of immersion of the consumer. However, total immersion in the experience also limits emotional distractions that are not designed into the narrative of the event. This relationship has implications for attitude as an aspect of social legacy, whereby immersion through emotive narrative has a stronger impact on the consumer post-event. Furthermore, if the consumer remains immersed, the impact upon the consumer is sustained post-event.

3.10 Proposed conceptual framework

Using the above discussion, this research suggests a conceptual framework which maps the antecedents of mega event social legacy using the platform of ceremony narrative. To create this framework, theories from experience design, narrative, knowledge transportation, immersion and emotion have been collated to explore their contribution to social legacy. By taking this multidisciplinary approach, this framework contributes to existing knowledge by combining and applying existing theories to the little-explored concept of attitudinal change/development as a critical aspect of ceremony social legacy.

To summarise: the framework (Figure 10) begins by suggesting that producers can shape social legacy through their design of the narrative. By utilising a mixture of both cognitive and affective aims (Berridge 2012), theory suggests that ceremonies are most effective in

terms of experience when they incorporate all four quadrants of the experience realms (Pine and Gilmore 1999). Furthermore, this research supports Forlizzi and Ford (2000) by suggesting that narrative experience, such as ceremonies, can shift a consumer's behaviour. This link between narrative experiences and consumer behaviour reinforces the suggestion that ceremonies can impact consumers. However, in order to contribute to social legacy, the framework moves forward to examine how this shift in behaviour can be sustained longer than the event itself (Preuss 2007).

Noting the relationship between narrative experiences and consumer behaviour, the framework turns to narrative theories to consider potential signifiers of the ceremony's experience aims within the narrative. Chatman (1978) offers that splitting the narrative into its story and discourse can be useful for analysis. This research uses the events, characters, settings and signifiers of the stories within the ceremony. The discourse is explored both through the experiences of the in-stadia and broadcast audiences.

In order to strengthen the link between narrative and behaviour change, the framework incorporates the extended transportation imagery model (van Laer et al. 2014), which identifies both the antecedents and consequences of narrative transportation. Using the model, this research proposes that ceremony consumers are transported through the narrative, resulting in a series of consequences. These consequences (belief, attitude, intention, behaviour) broadly fit within current definitions of social legacy (Hall 1997; Holt and Ruta 2015); however, this research suggests that in order to actually become a social legacy, these consequences need to be sustained. Therefore, narrative transportation alone cannot be used to explain the impact of narrative on mega event social legacy.

As a result, theories of attention, immersion and flow are incorporated into the proposed framework as antecedents of social legacy. Here, the framework contributes to knowledge, as, surprisingly, the link between these theories and social legacy has not previously been explored. Within its design, the framework suggests a sequential process whereby consumer attention must be caught. Once their attention is caught and maintained, they will move through three layers of immersion (Brown and Cairns 2004). Finally, once totally immersed with elevated levels of enjoyment, consumers reach a state where nothing else seems to matter (Csikszentmihalyi 1975). At this point, they reach a

state of flow (Csikszentmihalyi 1975). This research suggests that this state of flow is an enhancer for the narrative transportation process, not only producing consequences but sustaining them in the form of social legacy.

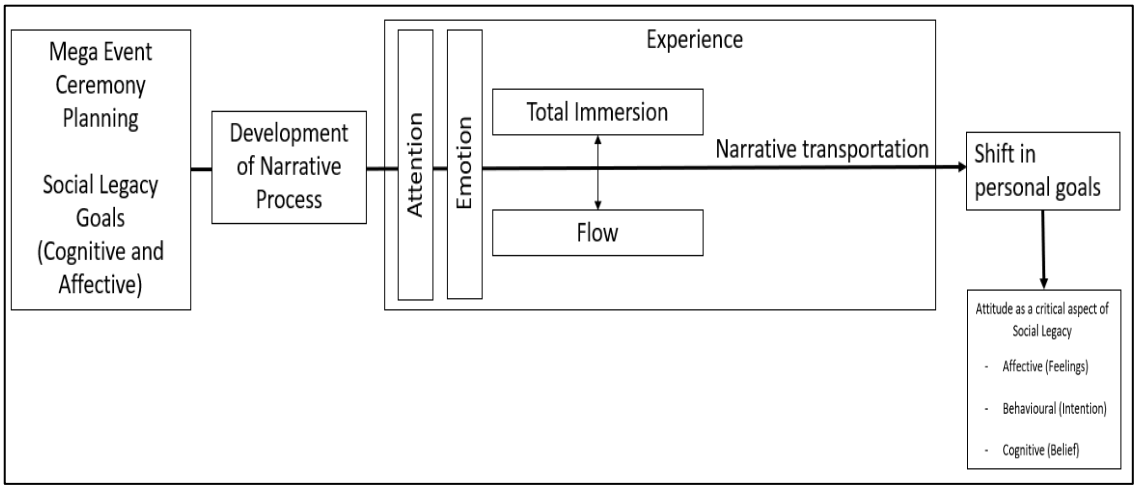


Figure 10 - Conceptual framework

3.11 Chapter conclusion

This chapter outlines the formation of a conceptual framework, with the aim of mapping the antecedents of social legacy using the platform of a mega event ceremony. As a result, the framework proposes narrative, attention, immersion, flow and emotion as antecedents of social legacy within a mega event ceremony context. By its creation, this research aims to make a valuable contribution by combining multiple theories and applying them to a new context. In particular, the theory of flow is used to propose a cause and effect relationship between ceremony narrative and social legacy. Although flow has been explored within a number of consumption experiences (Aykol et al. 2017; Clarke and Haworth 1994; Csikszentmihalyi 2002; Fu et al. 2009; Jackson 2000; Yoshida et al. 2014), ceremonies as a flow experience have been neglected. This is due to the focus of current ceremony literature on the depiction of nations (Baker 2014; Heinz Housel 2007; Hogan 2003) over a more holistic view of a ceremony's role in influencing consumer attitude. This proposed framework goes some way in addressing this gap.

However, the framework within this chapter is a conceptualisation, and therefore due to its nature requires empirical testing. In order to test this model, this research proposes to use multiple interviews with ceremony producers to understand their experiences of

planning such events. Simultaneously, consumers will be interviewed to examine the role of ceremony narrative for capturing attention, immersion and flow. Furthermore, consumers will be asked about their attitudes, intentions and behaviour pre- and post-event. The following methodology chapter will examine the reasoning behind methodological choices and offer a comparison of other possible methods.

Finally, it should be noted that although the methodology and the data collected will go some way in testing the conceptualisation, the model has a number of limitations. The framework as it stands does not explore the complexity around the distinct types of ceremony consumption (in-stadia and broadcast). The data collected will be from both types of consumer, and may, therefore, offer some insight into modifications needed to encompass the process for both viewer types. Furthermore, as noted in the discussions around emotion and immersion, the model currently depicts an idealistic process failing to reflect any external influences or distractions. Again, distractions during the experience will be examined during the data collection process. However, it is still important to note that, much like the extended transformation model, the characteristics the individual brings to the narrative are noted but not explored. To address this further, research could consider multiple consumer identifications such as culture, age and sex.

4 Methodology

The methodology chapter follows the Hutter-Hennink qualitative research cycle (Hennink, Hutter and Bailey 2011). It uses this cycle to offer insight into the methodological and philosophical approaches followed within this research. The cycle (Figure 11) consists of three interlinked cycles; design cycle, ethnographic cycle, and analytic cycle, used to represent the cyclical nature of qualitative research. This research cycle has been chosen to structure the methodology of this research due to its inclusion of both inductive and deductive reasoning within qualitative research. Furthermore, the cycle presents the steps taken to complete this research in a rigorous manner while reflecting the beliefs of a critical realist. Although this research follows a philosophy of critical realism, there is little evidence to suggest which research methods are best suited to the philosophy (Fletcher 2017). However, many researchers agree that within qualitative social science research, both inductive and deductive reasoning can be drawn upon within the same study to reflect its cyclical nature (Schutt 2012; Silver and Lewins 2014; Tracy 2012). Hennink et al. (2011) also acknowledge that whilst the inductive nature of qualitative research is widely known, the process of qualitative research continuously interplays with deductive reasoning (2011: 4). This research, qualitative in its nature, uses a combination of both inductive and deductive reasoning, mirroring the Hutter-Hennink qualitative research cycle.

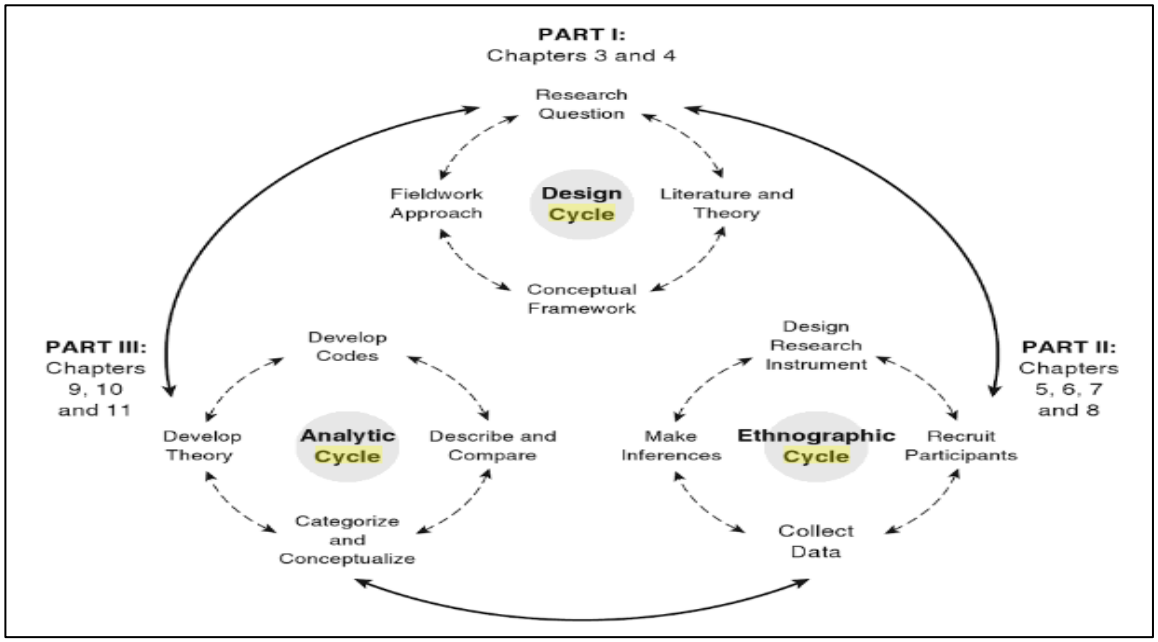


Figure 11 - Hutter-Hennink qualitative research cycle

(Hennink, Hutter and Bailey 2011: 4)

4.1 Chapter aims and structure

This chapter aims to: (1) introduce the ontological and epistemological approaches; (2) present the methodological approaches used in this research; (3) provide reflections on the overall research and data collection processes. The structure of the chapter, therefore, follows the qualitative research cycle, beginning with a critical review of critical realism guided by the research questions and conceptual framework of this research. The design cycle section offers insight into critical realism, echoing the ontological and epistemological aspects linked to critical realism and used in this research. Specifically, the research reflects ontological realism and a combination of relativism and social constructivist epistemology, although thought will also turn to other ontologies and epistemologies. Whilst philosophy cannot give answers to the research questions of this project, it can guide the asking of relevant questions and justify particular action (Easton 2002). Due to this, the chapter will then move to illustrate the research approach guided by critical realism, by reflecting on the strengths and weaknesses of deductive and inductive research and the use of a conceptual framework found within the previous chapter.

Within the ethnographical cycle, the chapter introduces the data collection phase of the research. The research uses three phases for collecting data. The first data sample includes large sets of social media posts synthesized from three mega event Facebook and Twitter accounts. Content analysis was then used to highlight key themes within both event consumer and producer perspectives. These themes were then used to construct the semi-structured interview guidelines for phases two and three. Phase two consists of three semi-structured interviews with four producers of the previously chosen mega event ceremonies. Finally, using purposive sampling, several semi-structured interviews were conducted with consumers of the same mega event ceremonies that the previously-interviewed producers had worked on. Finally, the chapter moves to the analytic cycle to consider the analytical techniques used to describe and compare the data collected in comparison to the conceptual framework offered by this research. Within this cycle, attention will also be paid to issues surrounding the validity and reliability of the data collected as well as the ethical issues found within the methodological cycle.

4.2 Philosophical approach to the design cycle

To guide its design, this research turns to critical realism to offer a perspective of 'conscious compromise' to extreme philosophical positions (Easterby-Smith et al. 2008: 62) by allowing reality to be reclaimed for itself (Bhaskar 1989).

4.2.1 Ontology

The way that researchers think about the world, and the assumptions they make, reflect their ontological perspectives (Easton 2002; Fleetwood 2005). The ontology adopted in this research is realism, specifically critical realism. By adopting an ontology of critical realism, this research acknowledges a position whereby the researcher accepts that an entity can exist independently without someone knowing, observing or controlling it (Bhaskar 1989; Collier 1994; Easton 2002; Fleetwood 2005). Due to this ontological background, critical realists find themselves in a place of powerful contrast to postmodernism, where they are not forced to accept that if something is not materially (tangibly) real (existing independently of what people think), it must be ideally real (Fleetwood 2005). Instead, for the critical realist, if an entity has causal efficiency and therefore has effects upon behaviour, it is real (Fleetwood 2005), not just real in an idealistic sense. This understanding is particularly appropriate for this study due to the intangible nature of social legacy, a phenomenon which has been described by critics as nothing more than a 'convenient *omnium gatherum*' (Gold and Gold 2009: 182). Using this description of legacy in general, it is easy to understand why, although they both agree 'a real world is existent' (Royer 2013: 14), both positivism and interpretivism are not suitable philosophical stances for exploring social legacy. With an emphasis on the observable and measurable, positivists offer insight into casual relationships to explain the observed real world, contrasting with the intangible nature of social legacy (Menzel and White 2015). Interpretivism, on the other hand, acknowledges the process of observing, understanding and interpreting social structures such as mega events and the events they generate (social legacy), but question the element of observer perception within the theory creation process (Bailey 2009). This research aims to create a theory surrounding social legacy by presuming judgmental rationality in multiple perspectives; a perspective shared by the middle ground (Savigny and Marsden 2011) of critical realism. Critical realism has been used within a number of fields including entrepreneurship (Leca and Naccache 2006), organisational studies (Tsang and Kwan

1999) and marketing (Perry et al. 1999), and, importantly, in event research (Bhaskar and Danermark 2006; Byers 2013; Downward 2005). However, in their review of event research, Crowther, Bostock, and Perry (2015) suggest that the predominance of quantitative-based methods in event research indicates a high frequency of positivist-oriented research in events (Crowther et al. 2015). Critically, they further explain that this pursuit of positivist singular knowledge is not best suited to event research due to the multiple realities that surround events, and between different events (Crowther et al. 2015). This research supports this view and aims to embed the critical realist philosophy into its research by considering multiple realities across numerous event experiences and different events.

The ontological dimension of critical realism can be categorised into three: (1) the empirical, the experience; (2) the actual, the event plus the experience; (3) the real, the event, experience and mechanisms (Al-Amoudi and Willmott 2011). These categories that form the intransitive dimensions are founded from the understanding that when reflecting upon an entity, human pre-existing sense data is used to interpret, make sense and understand (Al-Amoudi and Willmott 2011; Fleetwood 2005). Therefore, realists understand that the world is made from social conditions that have real consequences, while also recognising that concepts are human constructions (Easterby-Smith et al. 2008). Following this through, this research offers that whilst social legacy is a consequence of social conditions surrounding a mega event, it is also a human construction formed from the creation of the mega event setting. This understanding is well-suited to the use of human interpretation within this study, as it aims to consider the interpretations, sense-making and understanding of ceremony producers and consumers in terms of how they perceive social legacy.

A critical realist approach is adopted in this research as it aims to describe the social process behind the possible phenomenon of social legacy (Bhaskar 1989). This approach is appropriate to this research as it is attempting to explain the structures at work, the experiences, events and mechanisms when social legacy is created in the context of a ceremony. Furthermore, critical realism provides flexibility by acknowledging that within a single reality, there are multiple interpretations of phenomena such as mega event social legacy. To reflect this, both the producer and consumer interpretations of social legacy

were collected over a range of ceremonies. Further rationale for this participant approach can be found later in the ethnographical cycle. Finally, critical realism provides flexibility, in that knowledge is seen to be ever-changing: an emancipatory spiral, where deeper understanding makes way to new social practices, which leads to continuous further understanding (Bhaskar 1989: 6; Collier 1994). This flexibility differs from other philosophies such as empiricism, pragmatism and discourse due to the critical realist belief that the world is structured, differentiating and changing. This is also significantly different from that of an internal realist; a position between critical realism and relativism, believing in one single truth that cannot be changed (Easterby Smith et al. 2012). These critical realist beliefs of a differentiating and changing world are reflected in this research by the development, testing and remodelling of a conceptual model.

4.2.2 Epistemology

If ontology is the way we think about the world, then epistemology, by contrast, is what we think can be known about the world (Fleetwood 2005). Within critical realism, epistemology is the artificial dimension where our references to the world guide our being. This guidance or reference comes through a product of history, position and perspective, relevant to the time, place and position of the 'knower' (Ali-Amoudi and Willmott 2011; Bhaskar 1989). However, Bhaskar, the founder of critical realism, removes epistemology from its traditional place in philosophy, choosing instead to place emphasis on the general epistemology of science (Collier 1994). This leads critical realists to look to other epistemologies to guide their methodologies. There are three main epistemologies within the social sciences: positivism, relativism, and constructivism. At one end of the spectrum is positivism, guided by its reliance on empirical testing to create important scientific meaning (Easton 2002; Peter and Olson 1983). By contrast, at the other end lies constructivism or, more specifically, social constructivism, which focuses on the human element of knowledge. Thus, social constructivism can be described as concentrating on the way people make sense of the world through the sharing of experiences (Easterby-Smith et al. 2008). Guided by the philosophy of critical realism, this research accepts epistemologies of both relativism and social constructivism, accepting an understanding that the world is inevitably a construction from our perspectives and standpoint (Maxwell 2012: 6). Table 10, featured in Easterby-Smith (2008), offers a comparison between the methodological implication of both relativism

and social constructivism. The discussion will then follow surrounding these methodological implications to this research.

Table 10 - Comparison of methodological implications

Epistemologies Elements of methodology	***Relativism***	***Social Constructivism***
Aims	Exposure	Invention
Starting points	Propositions	Meanings
Designs	Triangulation	Reflexivity
Techniques	Survey	Conversations
Analysis/Interpretation	Probability	Sense-making
Outcomes	Correlation	Understanding

(Easterby-Smith et al. 2008: 63)

4.2.2.1 Relativism

This research adopts an epistemology of relativism to highlight the importance of triangulation in the design of the data collection. Critical realism is a variant of relativism (Al-Amoudi and Willmott 2011; Easterby-Smith et al. 2008; Sayer 2000), asserting that knowledge is both fallible and context-dependent (Al-Amoudi and Willmott 2011). Due to this belief, relativist research strongly relies on triangulation within its design. Triangulation indicates that a single point or phenomenon is considered from multiple sources (Decrop 1999) to check for accuracy within sets of results (Nykiel 2007). There are four main processes in which triangulation can be achieved: investigator, theoretical, data, and methodological triangulation (Denzin 1970). This research reflects data triangulation by using multiple case studies and multiple data sources, including social media data and consumer and producer interviews. To achieve further triangulation, relativisms suggests the use of large samples of qualitative surveys (Easterby-Smith et al. 2008) to reflect the many perspectives of the phenomena; however, the use of surveys or questionnaires was rejected by this research due to their closed-ended nature that can lead to poor internal validity by not allowing for an explanation within the results (Mitchell and Jolley 2013). Instead, social media data has been incorporated into this research

design as an alternative for capturing the vast, global opinions of ceremony consumers. This source of data provided large samples of multiple perspectives for three case studies but did not provide as rich data as other qualitative methods due to character limitations on the social media platform. To overcome this, the social media data was enhanced by further semi-structured interviews.

Realists advise that if there is an external reality, then it will usually have been examined, and these examinations are worth considering in the form of a conceptual framework before entering the field (Sobh and Perry 2006). This research utilises a conceptual framework to combine existing theories from other perspectives (marketing, psychology, literacy) to a new context. However, it should be noted that the work of a critical realist should not be predictive and that the use of propositions or a conceptual framework should exclusively only provide an explanation to confirm, collaborate and create theory (Baskar 1989). Bearing this in mind the conceptualisation in this research does not test causal relationships but instead strives to understand why causal relationships occur within a ceremony setting. Guided by triangulation in relativism epistemology, the proposed conceptual framework is tested using three sources of data: social media, producer interviews, and consumer interviews.

4.2.2.2 Social constructivism

In addition to providing triangulation, this research uses semi-structured interviews to address the lack of depth within social media data, reflecting the more conversational approach of social constructivists. Social constructivism research concentrates on what people think and feel both on an individual level and as a collective (Easterby-Smith et al. 2008). Although similar, both centre on creating meaning through experiences and contingent relationships. Social constructivism is not the same as critical realism (Mir and Watson 2001); the difference being that whilst critical realism acknowledges relationships between phenomena and structures, it most importantly acknowledges that these phenomena and structures exist independently of our knowledge of them (Tsang and Kwan 1999). This is unlike the view of a social constructivist who would not assume a pre-existing reality (Easterby-Smith et al. 2008). Whilst acknowledging this difference, within this research, social constructivist epistemology is used for many different reasons.

First, to complement the social media data already used within this research, conversational, semi-structured interviews are collected to enable the feelings, thoughts, and experiences of ceremony producers and consumers to be considered. Constructivist interviews are described by Holstein and Gubruim (2013) as follows: 'dialogical performances, social meaning-making acts, and co-facilitated knowledge exchanges' (2013: 430). The notion of 'co-facilitated knowledge exchange' concludes that all interviewees are in fact 'knowledge subjects' with shared epistemological authority (Holstein and Gubruim 2013: 430). Following this train of thought, semi-structured interviews provide a conversational platform to revise and improve knowledge and theory, reflecting both a critical realist philosophy (Collier 1994) and a social constructivist epistemology.

Secondly, social constructivism aims to create understanding through sense-making as opposed to relativists who look to find results with a correlation or causal nature. Sense-making plays an important role in this research as it strives to encourage consumers and producers to make sense of their ceremony experience. Furthermore, the researcher will also need to make sense of the experiences, and interpretation of the consumer and producer experiences in order to provide an explanation of social legacy a result of ceremony experience. Social constructivism allows the researcher to be acknowledged within the sense-making process, recognising their active involvement in the research process (Krauss 2005).

As evidenced above, this research is guided by an ontology of critical realism and an epistemology combining social constructivism and relativism to gain in-depth perceptions of both consumers and producers of two mega event ceremonies: London 2012 Olympic Games and the Invictus Games Orlando 2016. The three cycles in the qualitative research cycle: design cycle, ethnographic cycle, analytic cycle, follow the guidelines of this philosophical stance. Therefore, this research reflects the qualitative methodological approaches that best fit within critical realism including semi-structured interviews, multiple data sources, and multiple data types. By taking this approach, this research aims to develop a framework using a set of research questions to explore multiple interpretations of mega event social legacy. To further outline these methods and approaches, the remainder of this chapter moves between the three cycles proposed by Hennink, Hutter, and Bailey (2011). To begin, the first cycle – the design cycle – is

discussed, focusing on the development of the research questions and conceptual framework guided by current literature (Hennink et al. 2011). The research questions and conceptual framework then guide the fieldwork approach of this research while reflecting the approaches of a critical realist.

4.3The design cycle

The design cycle of this research follows a deductive approach. A deductive approach begins with existing theory as opposed to inductive research which starts with an observation of a phenomenon (Wilson 2014). Researchers using a deductive approach start by making connections through existing theory before testing the implications of the connections with data (Schutt 2012). This approach is seen to be the best fit for the design section of this research as there was sufficient literature on the relevant constructs if borrowed from other contexts. This research uses existing theory from different fields – theory of narrative (Chatman 1978), knowledge transportation theory (van Laer et al. 2014), and theory of flow (Csikszentmihalyi 1990) – to explain the phenomena of social legacy. Although most commonly associated with quantitative research (Schutt 2012), using a deductive approach within the design section allowed for the testing of a conceptual framework (Collins 2010). In addition, the structure provided by deduction allowed for the conceptual framework to be tested, where the researcher looked for evidence to support or refute the framework. This enabled the framework to be modified continuously (Strauss and Corbin 1990) to aid the progression of knowledge through mistakes – a recognised method within critical realism (Bhaskar 1989). However, critics may argue that within a deductive approach the link between previous literature and actual data is tenuous (Eisenhardt 1989). To overcome this, this research uses a mixture of both deductive and inductive approaches throughout the research cycle. Inductive approaches condense textual data into summaries to inform findings derived from raw data (Thomas et al. 2006). However, inductive approaches are not as strong for theory development (Thomas et al. 2006), strengthening the argument for combining both deductive and inductive approaches within this research. This mixing of approaches is most common within post-positivism or realism (Glynn and Woodside 2009) and provides benefits including multiple perspectives, multiple development stages, and validation of data (Glynn and Woodside 2009). Although mixed throughout the research cycle, the design

cycle in this research involves deductive reasoning, focusing on existing theory to deduct a conceptual framework.

4.4Research questions and conceptual framework

The research design stage is defined by Ragin and Amoroso (2010) to be ‘a plan for collecting and analysing evidence that will make it possible for the investigator to answer whatever questions he or she has posed’ (2010: 28). Importantly then, the design stage must centre around the questions the research aims to answer. The research questions guide this study by indicating which data will be necessary to answer them (Punch 2013), thus guiding the fieldwork approach. As discussed in the literature review chapter, within this thesis, ‘social legacy’ refers to attitude (affective, behaviour, cognitive) as critical aspects of broader social legacy, reflected in the research questions of this thesis. The research questions below can are also linked to the conceptual framework of the study.

1. Do ceremonies have a planned social legacy?
2. Does this social legacy reflect the vision of the actual event?
3. Regarding the ceremony aims:
   a. what are the intentions of the producers?
   b. how are they interpreted by consumers?
   c. how do they impact consumers in terms of beliefs, attitude, intention and behaviour?
4. Using narrative theory, which aspects of narrative from the following events, settings, and characters are focused on most frequently during a ceremony and why?
5. How are the elements of narrative (events, settings, and characters) effective in:
   a. capturing attention?
   b. creating immersion and flow?
   c. impacting on the social legacy of the mega event?
6. How does applying knowledge transfer theory offer explanation into the learning process of ceremony consumers in terms of social legacy?
7. How can a combination of knowledge transfer theory and flow be used to explain the impact of ceremonies in terms of social legacy?

Once developed, the research questions can bring to light the most essential elements of focus; the implicit elements (Punch 2013). These implicit elements are further explored within chapter 2 to establish existing theories which can guide the research. These implicit elements are then used to create a conceptual framework (chapter 3), operationalised by the research questions; the explicit elements (Punch 2013). Conceptual frameworks are defined as 'a detailed discussion of the organised body of knowledge or a set of propositions firmly based on a series of observed phenomena and empirical data that are duly supported by well-known authorities on the subject' (Reyes 2004: 7), a definition that nicely shows the difference between conceptual frameworks in inductive and deductive research. Due to the deductive nature of the design cycle in this research, the conceptual framework is developed from an organised body of knowledge related to and guided by the research questions. Furthermore, due to the qualitative nature of the study, the conceptual framework features a micro-focus concerning the individual (Bamberger 2000). Conceptual frameworks in qualitative research serve as a heuristic tool (Denzin and Lincoln 2000), focusing the study and giving it direction (Punch 2013).

This provision of the structure is particularly important for critical realists, as they recognise that the process of research is continuously expanding by the inclusion, generation, and application of theories (Mir and Watson 2001). By creating a conceptual framework at this stage, the theories needed to provide causality and explanation can be mapped together in a structured form. Because critical realists strive to provide a causal explanation, such as that of a ceremony causing social legacy, they must identify both objects and their mechanisms and the way they cause events (Easton 2002); thus, a conceptual framework provides a visual map of a causal explanation.

Related to deductive thinking, conceptual frameworks often come hand-in-hand with the hypothesis. However, the development of a hypothesis is often associated with quantitative research due to the need for empirical testing (Thyer 2010). This reliance on testing, specifically of an empirical nature, conflicts with the view of critical realism which opposes predictive validity statements (Mir and Watson 2001).

4.5Qualitative research

A decision was made regarding the type of data (qualitative and/or quantitative) to be used within the research. To begin this decision-making process, the research questions

designed for this research project were examined. As they were of a causal, exploratory nature, they lent themselves to qualitative data by asking how, rather than how many (Silverman 2009). Furthermore, these research questions are suited to qualitative research due to the nature of the phenomena they are exploring. Quantitative research is best suited to social research that requires measurable data (Punch 2013). In contrast to the collection of empirical data, qualitative approaches are interested in social constructs, perspectives of the participants, and everyday knowledge referring to the phenomena of study (Flick 2007). Therefore, whilst qualitative research examines both the social setting and the individuals within the social setting (Berg 2007), quantitative research strives for generalizable results that can be replicated (Glesne and Peshkin 1992; Thomas 2003). In such quantitative cases, there is a danger that if individuals within a social setting were to be statistically analysed, the results might not fit reality (Berg 2007). This research is more concerned with how social legacy can be created by both a ceremony setting and the individuals involved in the ceremony (both producers and consumers) than with how ceremony social legacy is measured, thus lending itself to a qualitative nature.

Furthermore, when referring to critical realism, qualitative data fits the aims of this research by recognising the use of human accounts for collecting the beliefs, understandings, and meanings of humans. This is particularly important for the critical realist as these meanings are likely to influence behaviour (Given 2008). For example, within this research, it was deemed important to collect individual interpretations of social legacy in order to understand how ceremonies may influence behaviour. However, like other philosophies, critical realism considers rigorous conceptualization, description, and explanation in qualitative data to be of the utmost importance (Given 2008). This view is shared by other philosophies to counteract the perceived weaknesses of qualitative data. Critics of qualitative research are concerned with researcher bias due to the difficulties in analysing, comparing, interpreting and drawing precise conclusions from qualitative data (Ramanathan 2009). Overall, by considering the research questions and philosophy, it is decided that this research has a qualitative nature; however, the research also acknowledges that there are criticisms of qualitative data and offers suggestions for counteracting these weaknesses later in the chapter.

Attitude change and development can be measured in a variety of ways, using qualitative and/or quantitative data. These include both direct measures such as the ‘Semantic

Differential Approach' using bipolar adjective scales and likert scales and indirect measures such as Evaluative Priming and Implicit Association Tests which rely on time responses to stimuli to measure attitudinal strength. Whilst these quantitative measures are commonly used (Albarracin and Shavitt 2018; Charlesworth and Banaji 2019; Heise 1970; Hussey and Houwer 2018; Karavas-Doukas 1996; Marinelli et al. 2014 and Mondragon et al. 2005), these techniques also have many limitations. Broadly, quantitative approaches arguably lack context and depth (Tambouris et al. 205: 18). For example, whilst a direct measure of attitude may allow the researcher to note that a person's attitude around a topic has changed or developed from bad to good, the data does not allow the research to understand how or why this has occurred. More specifically to the measures discussed above, individuals may not always be aware of their underlying attitudes towards an object. Furthermore, the quantitative methods (discussed above) also create limitations induced by how the object is presented and whether the questionnaire used invites people to rate their attitude in relation to others or not (Mario et al. 2018).

The purpose of this research is to understand how and why ceremony narrative can influence attitudes (as an aspect of social legacy). Therefore, using quantitative data to map attitude change, development and strength as aspects of social legacy would be unsuitable. Instead, this research follows Abosag and Roper (2012), Lepp and Holland (2006), Rubio et al. (2013) and Smith et al. (1956) by using qualitative data to investigate the influence of a mega event ceremony on attitude. Albarracin and Shavitt (2017) suggest that attitudes can be measured simply by asking respondents to report their attitudes or by watching their spontaneous reactions to stimuli (2017: 300). Therefore, interviews are a useful tool for assessing attitudes as they can obtain exploratory starting information and determine, in detail, perceptions and attitudes of individuals (Rubio et al. 2014). Furthermore, by collecting interview data from producers, this research maps what attitudinal developments producers aim to make when scripting their narrative against the attitudinal developments evidenced by consumers. However, it must be acknowledged that whilst these are evidenced throughout the interviews, the research is somewhat reliant on the subjective nature of qualitative data which relies on the consumer being honest and remembering correctly. Strategies to mitigate these limitations are discussed in section 4.10.

4.6Fieldwork approach – case studies

There are many fieldwork approaches within qualitative research including ethnography, grounded theory, case studies and phenomenology. This research takes a case study approach to fieldwork by using three examples to emphasise the role of replication valued by critical realists (Mir and Watson 2001). This approach is defined by Creswell (2006) as 'a qualitative approach in which the investigator explores multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information and reports a case description and case-based themes' (2006: 73). Unlike other qualitative approaches such as ethnography and grounded theory, case study approaches do not rely on the need for participant observation, instead combining the use of multiple data collection tools such as interviews, documents, and surveys. Case studies are the preferred methods when 'how' or 'why' questions are being posed, and when the researcher has little or no control over the event (Hess 2009) and the focus is on a contemporary phenomenon (Gerrish and Lathlean 2015) within a real-life context (Yin 2009: 2). Referring back, the research questions within this research are causal explanatory, posing concepts of 'how'. Furthermore, social legacy as a concept is contemporary within a real-life setting of a mega event ceremony and cannot be controlled by the researcher. Yin (2009) further elaborates by explaining that a case study inquiry copes well in a situation where there will be more variables of interest than data points. This is an important acknowledgement within this research, whereby a social legacy within a ceremony context is acknowledged to have variables outside of the research boundaries, both from the individual participants (ages, culture, sex) and the ceremonies themselves (culture, reputation, viewing platforms). To overcome this, case study research utilises multiple sources of evidence, converged in a triangulating fashion to guide the data collection and analysis (Kenneth et al. 2012; Recker 2012; Yin 2009). Due to the reliance on multiple evidence sources, case study research can be seen as extremely time-consuming and expensive. However, as an advantage, the evidence is seen to be robust and reliable (Baxter and Jack 2008). Furthermore, case study research can provide a much more persuasive argument than empirical research, by getting closer to theoretical constructs (Siggelkow 2007).

The ultimate aim of case study research is to explore differences within and between cases (Baxter and Jack 2008) in order to create an explanatory theory (Pauwels and Matthysens

2004) whilst retaining the holistic and meaningful characteristics of real-life (Yin 2009). This research has specifically chosen to use the case study of a ceremony, by considering three different examples which fall into the ceremony bracket. By using this approach rather than a single exploratory or descriptive example, this research will illustrate the issue of social legacy across multiple ceremonies. This case study approach will also allow for multiple perspectives to be collected from different data types, different examples, and different research participants. A case is in effect the unit of analysis (Miles and Huberman 1994) and will form the basis for comparison (Baxter and Jack 2008). Therefore, it is imperative that the cases are chosen carefully. The use of multiple examples within a case study approach can be seen to be methodologically vague (Pauwels and Matthyssens 2004); however, to limit the lack of rigour and to ensure the research remains within reasonable scope, cases within the study can be bound (Baxter and Jack 2008; Creswell 2003). Binding a case study places boundaries around the case in order to prevent the research from becoming too broad in terms of its objectives and research questions (Baxter and Jack 2008).

4.6.1 Rationale for case study examples

In terms of social legacy, this thesis focuses on attitude as an aspect of social legacy. Therefore, it is important when choosing examples of 'ceremony' case studies that these by their design have the potential to influence attitudinal change. To do this, the diverse motives, goals and performance indicators of several mega event ceremonies were considered (table 11). These were collated using secondary sources such as official websites and social media as well as news articles which featured interviews with ceremony stakeholders. These were then broadly categorised into potential aspects of social legacy (behaviour change, education, attitudinal change, sporting legacy etc.). Table 10, demonstrates the results of the analysis and supports the choice of both London 2012 and Invictus 2016 as examples of ceremonies for the purpose of this thesis. Ceremonies which lack emphasis on attitudinal change (World Fire and Police Games and UEFA) were removed as they would not have helped answer the research questions of this thesis. In order to assess which of the remaining examples would be most useful for achieving the aims of this thesis, boundaries were applied to the case study.

Table 11 - Goals and KPIs of potential case study examples

	Goals	**KPI's**	**Aspect of social legacy**
World Fire and Police Games	Highlight impact of the services to society Remembrance Reflect host culture Promoting sport and physical fitness	A showcase for competitors, host cites and sponsors Higher levels of physical fitness amongst Firefighters and Law Enforcement Officers Generate camaraderie Promote future events	Reflection and memory Sport participation Awareness
UEFA World Cup	Bring music, entertainment and sport together Memorable Celebration	Increase viewership Build excitement Build on partnership with Pepsi	Memory, celebratory attitude
Commonwealth Games	Reflect host culture Raising awareness of the commonwealth	Budget and economic investment Viewership numbers Ticket sales Benchmarking (on previous hosts) Global media exposure	Attitudinal change towards host country
FIFA World Cup	Reflect host culture Highlight history of football	In-stadia attendance Global viewership Build excitement	Attitudinal change towards host country
Olympic Games	Reflect host culture Celebration Portrait Olympic values	Viewership Tourist rates People sense (positive/negative) about the UK	Attitudinal change towards host country Behaviour change around values
Invictus Games	Development for the progression of the games Pay tribute to service and sacrifice Enhance knowledge and encouragement for 'unseen' wounds	Increase in participation Increase in sponsorship Willingness of other countries to host Increase in public interest Public opinion	Attitudinal change towards purpose of the event (mental health, service awareness).

There are a number of ways to choose and bind the case: by time and place; by time and activity; and by definition and context (Baxter and Jack 2008; Creswell 2003; Miles and Huberman 1994; Stake 1995). Within this research, the case chosen, by definition, falls under the mega event category proposed by Roche (2000), 'large-scale cultural (including commercial and sporting events which have a dramatic character, mass popular appeal, and international significance' (2000: 1). This category of event has been chosen to allow for the greatest number of participants to be recruited as they are the events with the largest global viewership numbers. It should, however, be noted that defining mega events is inconsistent within the literature and, because of this, mega events need to be understood in a flexible way with case studies broadening beyond the 'classics' such as the Olympics (Roche 2017). Although the Olympics and the FIFA World Cup are the biggest mega events, definitions of mega events stretch to include world fairs, regional games, and single sporting events (Muller 2015). The case is also bound by time, whereby the ceremonies fall within the last 10 years. There is some ambiguity surrounding the period of time needed for legacy to be assessed. Whilst academics agree that to differentiate from impact, legacy must remain longer than the event itself (Li and McCabe 2013; Preuss 2007), there is no specific timeframe within literature. Some academics feel that legacy can include short-term outcomes (Chalip 2003), while others advocate for long-term (Barney 2003; Chappelet 2012; Essex and Chalkley 2003; Roche 2002) or even permanent outcomes (Getz 2005; Gratton and Preuss 2008; Hiller 2000; Preuss 2007). While opinions differ on the timeframe for legacy, practically, academics rarely exceed a five-year period when researching mega event legacy (Bocarro et al. 2018). As there is no standard timeframe, this research will explore cases across a span of seven years to overcome the standard length of time used in literature (discussed above). Any longer than 7 years and consumers may not remember their experience. Furthermore, the London 2012 Olympics has been chosen to represent the biggest 'classic' mega events, over the likes of the Commonwealth Games. This example has been chosen to test the conceptual framework by representing a multiple sports event. The final example is the Invictus Games 2016 in Orlando. This ceremony, some may argue, does not fit within some mega event definitions (Muller 2015). However, drawing from the definition proposed by Roche (2000), the Invictus Games are watched by tens of thousands of spectators, broadcast globally, dramatic through their purpose and celebrity status, and by including

14 nations the games have international significance (Invictus Games Foundation 2016). This ceremony has been included to offer perspectives from a smaller mega event as well as perspectives from a disability sporting event. It is important to include perspectives of both disability sports and able-bodied sports to understand how the purpose of the sporting event influences both the ceremony narrative and in turn the social legacy.

It is important to note that initially the FIFA World Cup 2014 (Brazil) was identified as a potential case study, however in practice there were a number of barriers to data collection. First, an analysis of the social media data collected from the official Twitter of FIFA World Cup 2014 demonstrated that the account had not tweeted about their ceremonies within a two week period pre and post ceremony (table 14 p.110). Second, whilst the researcher approached and spoke to the producer of ceremonies at FIFA, the interview was only brief, with the producer offering that the ceremony itself was handed over to the local organisers (the local organising committee in Brazil). Furthermore, when attempting to collect consumer data, the researcher failed to recruit a good sample of ceremony consumers for the specific 2014 event. This was because although consumers could be found who had watched the FIFA World Cup, none remembered watching the ceremonies of the tournament. The single consumer (C10, M, F) who was interviewed failed to recall any detail of the ceremony. Finally, because of the tournaments location (Brazil), there may have been a potential language barrier for consumers to respond to the recruitment post or communicate with the researcher. The other two ceremony examples (London 2012 and Invictus 2016) were hosted in English speaking countries. As a result, the limited data collected around the FIFA World Cup ceremonies will be used alongside other ceremony examples to inform the typology presented in the discussion chapter but will not be used as a primary example of a mega event ceremony within this research. However, the FIFA case study could be highlighted as an area of future research in order to understand why there is a lack of available data.

4.7Research methods

The fieldwork approach within the design cycle refers to both the research approach and the research methods used (Hennink et al. 2011). Currently, within event research, there is a dominance of quantitative-based studies, with surveys representing 66% of all methods employed in a review of event research in 2015 (Crowther et al. 2015: 101).

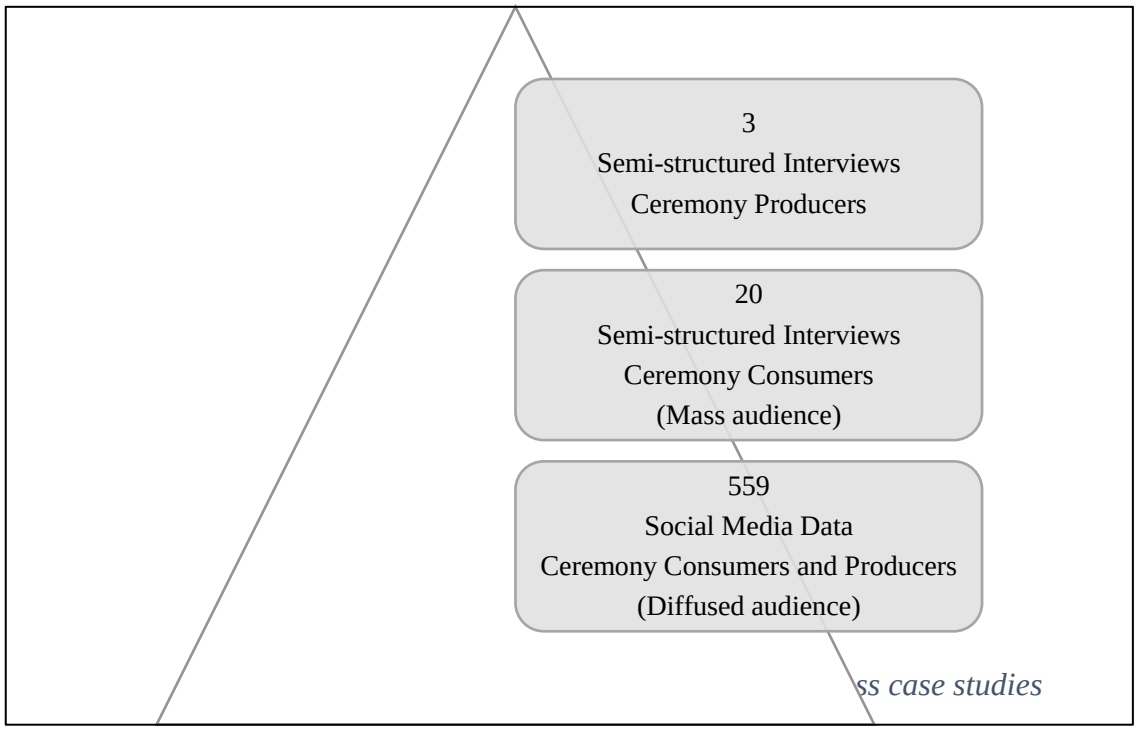
However, these quantitative methods do not allow researchers to capture multiple perspectives, and thus the second most prominent method (interviews) will be used within this research. To carry out the case study approach discussed above, this research uses three research methods to create a three-layered primary data collection pyramid (Figure 12). Secondary data is also used to consider the context of the three case studies (for example the running order and actors involved for each ceremony). The first layer consists of data collected via social media, specifically within the Facebook and Twitter accounts of all three case studies. This data collection enables the views of the diffused audience (those who both produce and consume) to be collected. Purposive sampling is used within this layer to collate data based on set characteristics of the population which relate to the aims of this thesis (Crossman 2018). The second layer consists of 20 interviews with ceremony consumers, spread easily across all three case studies. This will allow the views of the mass audience (in-stadia and broadcast) to be collected. Purposive sampling is also used within this layer of data; however, to help increase participation, snowball sampling is also used. The final layer consists of three semi-structured interviews with the purposive sample of ceremony producers of the pre-selected case studies. This three-layered approach triangulates the data (Denzin 1970) by using a variety of data sources in the study, mirroring an approach often used in tourism research (Decrop 1999). Table 12 offers the criteria used within the purposive sampling in each of the three layers. Further detail can be found in section 4.8.3.

Social Media Data	Purposive sample: - Tweets published by the official pages of London 2012, Invictus 2016 that mentioned or alluded to their ceremonies - Those who had tweeted and/or been retweeted by the official Twitter pages of London 2012, Invictus 2016 that mentioned or alluded to their ceremonies - Facebook comments on posts relating to the opening or closing ceremonies of London 2012 and Invictus 2016 - Were written in English
Consumer Data	Purposive Sample: - English-speaker - Over-18

	- Watched the opening and/or closing ceremonies of London 2012 or Invictus 2016 Snowball Sample: - Asked to forward the recruitment statement to others who may meet the purposive criteria
Producer Data	Purposive Sample: - Involved in the production of the opening and/or closing ceremonies of London 2012 or Invictus 2016 - English speaker

Table 12 - Data Sampling used per data layer

Research method 1 – social media data In 2015, a report by the American-based Pew



Research Center concluded that 52% of adults had two or more social media accounts (Sloan and Quan-Haase 2017). Furthermore, social media has been embraced by the events industry through the augmentation of the event experience to include pre-during-post event online interactions to facilitate engagement, co-creation and communication (Getz and Page 2016; Filo et al. 2015). With this inclusion of social media within the event experience, the Facebook and Twitter accounts of the three case studies were used to provide a vast amount of data to inform the content of the following data collection

layers. The codes generated from the analysis of the social media data were used to create the general themes discussed in the producer and consumer interviews.

Using social media data allows the researcher access to large quantities of conversational and unstructured data (Friedrichsen and Muhl-Benninghause 2013; Sloan and Quan-Haase 2017). As a result, social media as a source of data is becoming more popular amongst academics. However, this has created a growing need for the development of sound, transparent and replicable techniques for capturing and analysing social media data (Sloan and Quan-Haase 2017: 1). Table 12 offers a sample of academic work across a multitude of fields which utilise social media as a data source. The table also shows the methods used by each researcher for collecting and analysing their data.

Table 13 - Social media methodologies

Article	**Methodology**
'Harvesting ambient geospatial information from social media feeds' (Stefanidis et al. 2013)	Uses social network analysis to create quantitative graphs to represent people who tweet and connecting them to people who also tweet and retweet around the same topic.
'Analysing how people orient to and spread rumours in social media by looking at conversational threads' (Zubiaga et al. 2016)	Tracking of hashtags and keywords using the 'statuses/filter' endpoint on Twitter, making use of the 'track parameter'. Developed an annotation tool to analyse the data by creating a timeline of posts and connections which could be annotated
'Reading the riots on Twitter: methodological innovations for the analysis of big data' (Procter et al. 2013)	Twitter corpus provided by an agreement between Twitter and a newspaper to access data. Analysed following the 'two-step flow model of communication' where computational tools were used to group tweets and retweets into 'information flows'. These flows were then ranked by size and tweet content
'Harnessing the cloud of patient experience: using	First, data was harnessed through 'scraping' whereby data was regularly pulled automatically through a specialist software. Data was then analysed through

social media to detect poor quality health care' (Greaves et al. 2013)	natural language process to convert descriptions into quantitative social intelligence datasets
'Social media data can be used to understand tourists' preferences for nature-based experiences in protected areas' (Hausmann et al. 2017)	Collected publicly-available posts using the API (application programming interface) of Instagram and Flickr. Data was then coded and analysed by hand
'Social media data analytics to improve supply chain management in food industries' (Singh et al. 2018)	Search of keywords and then use of API to collect available Twitter data A parsing method was used to extract datasets relevant to the study and analysed using natural language algorithms to create quantitative data which could then be organised through hierarchical clustering

Table 13 evidences a multitude of methodologies currently used in academia. However, due to the qualitative nature of this research, the approach followed in this thesis is like that of Hausmann, whereby public data is collected and analysed by the researcher. This approach, while useful, highlights some ethical implications. The following section offers in detail the process used within this research and highlights potential limitations and ethical concerns.

4.7.1.1 Social media data collection

When using social media data, there are many ethical concerns including issues around personal privacy, accuracy, and accountability (Sloan and Quan-Haase 2017). To gain insight into these ethical concerns and to put strategies in place, this research used the guides offered by the British Psychological Society (2013) and Wisdom of the Crowd (2015). Firstly, although the data was available within the public domain, the terms and conditions of both Facebook and Twitter state that 'you will not collect users' content or information using automated means (such as harvesting bots, robots, spiders or scrapers)

without prior permission' (Facebook.com 2017). Fortunately, for this research, the NCapture tool within NVivo requires manual input to select when and what information will be collected, and therefore does not classify as an automated means. Additionally, the NCapture tool will only capture information that is deemed public by its publisher, protecting those who have their social media settings on private. However, this research does recognise that just because the information is available on the social networking sites does not mean that it is 'fair game for capture and release to all' (Zimmer 2010: 262). Therefore, the social media data collected has been fully anonymised and collected only from the official counts of the mega events. This aids with the ethical issues surrounding 'informed consent', whereby one cannot assume that all social media users are aware of the consequences of posting online (Denecke 2015).

Secondly, when downloading the data, the researcher had no choice but to also download identifiable features such as Twitter IDs and Facebook names. To meet the requirements of the Coventry University Ethics Committee, the names and identifiable features of each author within the social media data collected in this research were completely removed from the dataset. Instead, the data was categorised by producer or consumer codes and not by person-specific codes such as gender, age or location. Furthermore, only the actual tweets and posts were coded, and no other information within the dataset was used, including the date or location of the data. The data was stored on a password-protected device and only viewed by the researcher, who would not contact any of the social media users or access any of their profile information at any time. The main content of the ethics application can be found in Appendix 1.

Once ethical approval was given by Coventry University, the social media data could be collected in an ethical way. Using the NCapture feature of the NVivo 11 software, datasets were imported from the official Twitter accounts (including retweets) of the three case studies. The official Facebook pages of the three mega events were then analysed, and any posts regarding ceremonies were imported (including comments). This provided a vast amount of data which required mining to shrink the sample size to include just the relevant tweets and comments. To do this, a search query was run titled 'ceremony – with stemmed words'. This highlighted the relevant tweets and comments that included the word 'ceremony'. This query did not, however, find the tweets or comments that referred to elements of the ceremony without using the word ceremony. For example, 'the whole

crowd is now rocking out to @JamesBlunt' is a tweet about the ceremony of Invictus that did not appear within the initial query. This meant that the Twitter datasets had to be filtered by hand, to extract the relevant information from the raw data (Telea 2015: 127). This process involved the researcher reading each post to determine if the content was related to the ceremonies of the mega event. This step required a certain level of background knowledge on the content of each ceremony to ensure accuracy. Although this process was the most accurate for filtering the useful data from the raw data, it was also very time-consuming. Table 14 illustrates the initial size of the dataset compared to the size of the ceremony-related sample from the tweets for each ceremony example.

Table 14 - Dataset sizes

Case Study: example	**Initial Dataset (number of tweets)**	**Ceremony Dataset (number of tweets)**
1. London 2012	2816	333
2. Invictus 2016	3800	226

While social media as a data source is growing in popularity (Abeza et al. 2015; Nakhasi et al. 2018; Newman 2017; Widén and Holmberg 2012), there is currently little research which presents a standardised way to analyse social media data. In terms of qualitative methods for analysing social media, current researchers each implement different analysis strategies (Hausmann et al. 2017; Zubiaga et al. 2016; Sloan and Quan-Haase 2017), often creating their own analysis tool or coding data by hand. Therefore, the researcher had to use trial and error to establish how best to analyse the data before producing a step-by-step procedure. The specifics of the analysis process are detailed below.

Once the datasets were filtered, using the process described above, the relevant data was analysed and coded. This process consisted of reading the data tweet by tweet and labelling each tweet with relevant codes (Hennink et al. 2011) to systematically organise the data (LeCompte and Schensul 2013). The ceremony sample sets were first coded using a rough deductive process using a priori codes derived from the research questions and conceptual framework (LeCompte and Schensul 2013). The data was then coded again using an inductive process, where generative coding categories were derived directly from the text data (Hai-Jew 2017: 122). Both approaches, deductive and

inductive, were applied to overcome the disadvantages of each approach (Altinay et al. 2015). For example, inductive coding provides the flexibility to develop new categories that might have otherwise been overlooked by deductive coding (Bowling 2014), whereas deductive codes provide a logical starting point which often spurs the development of further codes (Hennink et al. 2011). This combined coding strategy led to the creation of multiple codes that were then used to form the question structure of the semi-structured interviews. The codes were also used to find themes which would assess the accuracy of the conceptual model. Below is the novel step-by-step process used by the researcher to summarise the stages within social media data analysis of this research.

Once the coding strategy was implemented and completed, the codes could be collated into themes and subthemes. The themes included experience aims, experience outcomes (end results), narrative features and social legacy. Although the coding strategy for the social media data was time-consuming, the end data was useful in supporting the design of the following two layers of research method. The social media data was also used as a data source, which is discussed alongside the interview findings in the following two chapters. Furthermore, because they were embedding within both the conceptual framework and the social media data themes, the resulting data collection tools did not require pilot testing. Examples of coding social media data facilitated by NVivo can be found in Appendix 5.

Step-by-step process for analysing social media data in NVivo:

1. Use the NCapture feature of NVivo 11 to import the tweets and Facebook comments of three mega events as datasets
2. Run a query search to find all the data containing the word ‘ceremony’, checking the option to include stemmed versions of the word. Searches ran included ‘ceremony’, ‘ceremonies’, ‘opening ceremony’, ‘closing ceremony’
3. Mine the data, tweet by tweet, coding to each ceremony example and within either the opening or closing ceremony code to create an accurate sample
4. Within each case node, use a deductive approach to code the data using a priori codes developed from the research questions and conceptual framework, i.e. narrative, social legacy, emotion

5. Within each case node, use an inductive approach to open code the data forming new generative codes summarising each tweet i.e. celebrities, venue, experience
6. Organise codes into a hierarchal structure using codes and sub-codes

4.7.2 Research method 2 – semi-structured interviews

The next two layers of the research method made use of semi-structured interviews, using social media data to inform their content. Interviews are the most popular method in qualitative research (Doody and Noonan 2013) as opposed to other methods such as focus groups or participant observation. While focus groups collect a lot of information quickly, and observations are useful for identifying people's actual behaviour, they are less suitable for gaining insight into personal experiences than interviews (Hennink et al. 2011). This is because focus groups are good for collecting the perspectives of multiple participants, whereas interviews generate much more in-depth and contextual accounts of individual personal experiences and their interpretations of them (Schultze and Avital 2011; Doody and Noonan 2013). With the advantage of interviews in collecting personal experiences, it is a method favoured by critical realists (Edwards et al. 2014; Lopez and Potter 2005). Because critical realists believe in multiple mechanisms in the world, they favour those methods that allow for both participant interpretation and analysis of social contexts (Edwards et al. 2014; Lopez and Potter 2005). This means that not only are they interested in consumer interpretations of the phenomenon, i.e. social legacy, but also in the settings that lead to such interpretations of said phenomenon, i.e. live audience or television audience. Interviews provide space and time to gain both interpretations and context using a series of open-ended questions and prompts. Furthermore, critical realists favour a less structured approach to interviews as opposed to positivists who prefer a structured schedule of questions (Walsh 2001).

There are three types of interviews: structured, unstructured or semi-structured (or semi-standardised). The most popular is semi-structured (Holloway and Wheeler 2010). The difference between interview types is rooted in how flexible or rigid the structure of the interview is (Berg 2007). When using a semi-structured interview, the interviewee has the flexibility to change the order of the questions and/or add additional questions depending on the direction of the interview, while still following an interview guide (Karjornboon 2005). This style of interview is consistent with the use of the case study

approach, as it allows for knowledge production through the recognition of a social dimension whilst also maintaining the nature of conversation (Bartlett and Vavrus 2017). Patton (2002) summarises that within semi-structured interviews, the researcher is free to 'explore, probe and ask questions that will elucidate and illuminate that particular subject, to build conversation within a particular subject area, to word questions spontaneously and to establish a conversational style but with the focus of a particular subject that has been predetermined' (2002: 343).

As with every research method, there are both advantages and disadvantages of using semi-structured interviews, many of which are listed in a table provided by Walsh (2001: 66) (see Table 15). For this research, in particular, an advantage with using this method was the ability to prompt and ask for a further explanation (Karjornboon 2005; Walsh 2001). For example, when an interviewee touched on a subject within the conceptual framework, they were prompted to delve in more depth. Equally, the semi-structured nature of the interviews also allowed for things to emerge outside of the antecedents proposed in the conceptual framework. The ability to adjust the ordering of the questions also allowed for the interviews to feel natural and gave the interviewee the flexibility to provide personal examples and anecdotes. All the interviews were completed in full to the end of the interview guidelines. This was an advantage of the researcher leading the interviews, as, unlike in questionnaires, the researcher could gauge the interest of the interviewees and guide the conversation accordingly. This skill for gauging interest increased as the interviews progressed. Furthermore, semi-structured interviews require the researcher to be experienced also to notice when prompts or probes are required (Doody and Noonan 2013; Karjornboon 2005; Walsh 2001). To this end, a small sample (n=10) of pilot semi-structured interviews were conducted to allow the researcher to gain the experience needed to extract the most relevant information from the interviewees. The practice interviews focused on a range of small events in the USA, including a local music and arts festival, a city food tour, and the closing performance at a popular theme park.

Table 15 - Advantages and disadvantages of semi-structured interviews

Advantages	**Limitations**

It is possible to avoid too much pre-judgment where the questions are not predetermined. The research can obtain the interviewees' 'real' views and beliefs	The validity of data is always suspect. It is never possible to be 100% sure that an interviewee is not either deliberately lying or that they can recall the 'truth' correctly
Semi-structured interviews give the researcher an opportunity to 'probe' what the respondent says. The researcher can also discover and make use of unexpected and unforeseen information as it is revealed	Recording information can be difficult. Writing down what people say is difficult and can be intrusive. It is hard to keep up, and it interrupts the flow of an interview if you keep stopping to write. Tape recording the interview is much better but introduces confidentiality issues and may cause the respondent to limit what they say
The depth of information is improved because the interviewer can explore what the respondent 'really means' or 'really believes', as they talk more freely	People usually give too much information in semi- and unstructured interviews. Most of what they say is not usable and goes into too much depth
Response rates can be very good, as the interviewer is present to ensure the completion of data collection	Interviews take a long time to complete, and even longer to transcribe into a written record of what was said
The researcher can give help and guidance, explaining questions and giving additional information where it is needed	'Data' reliability is poor. It is very difficult to compare responses between respondents, because they may not have been asked exactly the same questions and, as a result, can produce very different data

(Walsh 2001: 66)

In summary, the design cycle of the research cycle as proposed by Hennink, Hutter, and Bailey (2011) involves deductive reasoning as it moves from existing theory to the

deduction of a conceptual framework. However, both deductive and inductive coding approaches were used within the analysis of social media data. The cycle begins with research questions of a 'how' nature, guiding the qualitative fieldwork approach found within this research. This research uses a case study research approach to embed the conceptual framework within three layers of data from two examples to understand 'how' social legacy is constructed. The elements discussed within the design cycle: research questions; literature; conceptual framework; fieldwork approach, guide the ethnographical cycle of data collection by shaping how the initial data collection is completed (Hennink et al. 2011). For this research, the data collection will be shaped by qualitative data through case studies of the London 2012 Olympics and the Orlando 2016 Invictus Games, to capture the experiences, meanings, and knowledge of ceremony consumers and producers.

4.8The ethnographic cycle

The ethnographic cycle begins with the design of the research instrument; in this case, the design of the semi-structured interview guide, before turning attention to recruiting participants and collecting data. The participants recruited for the research (discussed later) were guided by the choice of case studies and the conceptual framework designed within the design cycle. Furthermore, the design of the research instruments was heavily guided by the research questions to ensure that the ethnographic cycle supported the purpose of the research. The final stage of the ethnographic cycle consists of inductive inferences which guide the data analysis cycle (Hennink et al. 2011). This inductive focus creates a circular movement within the ethnographic cycle by allowing the researcher to go deeper into the research by following inductive leads (Hennink et al. 2011). This is reflected in the design of the semi-structured interviews. In the following section, the design of the research instruments used in layers two and three of the research methods used in this research (Figure 12) will be discussed. This will be followed by an explanation of the recruitment strategy, including the sampling methods used within the data collection.

4.8.1 Research instrument design – producer interviews

Although the interviews in this research were semi-structured, an interview guide was needed to ensure that a similar collection of data was collected from all participants and

to establish a sense of order (David and Sutton 2004; Doody and Noonan 2013, Holloway and Wheeler 2010). The interview guide has two important stages: (1) introducing oneself as the researcher, and (2) developing the questions and follow-up probes (Rabionet 2011). The first stage, introducing oneself as the researcher, differed per interview depending on who was being interviewed. However, following the advice of Rabionet (2011), for each interview, confidentiality, consent, option to withdraw and use and scope of the results featured within the opening statement. This statement coincided with the information that would be provided in written form to each participant alongside their consent form.

The second and more time-consuming stage featured the design of the interview guides. The guides were designed using the coding of the social media data as this offered a rounded view of the subject matter (Rabionet 2011). Following an inductive approach, the social media codes were split into two broad headings: narrative, and social legacy, which were the most common themes found within the social media data. These themes were then reflected in the structure of the questions, where the first half of the interview concentrated on the event and the second on post-event. These categories were then broken down to reflect the more popular codes found within social media; for example, the use of celebrities in ceremonies. However, the questions also needed to reflect the research questions and conceptual framework created in the design cycle, and therefore also required deductive reasoning. Referring to the theory that was originally used to create the conceptual framework, the key theories were integrated into the design of the interviews. This further broke the interview structure down to split the narrative section into three: settings, characters, and events. This reflects the narrative theory offered by Chatman (1978). Following this, once a complete draft of questions was complete, each question was matched to a research question and element of the conceptual framework. This eliminated any irrelevant questions (Appendix 2 and 3). This process is guided by the ontology of critical realism, which acknowledges that there is an external reality that has usually already been researched or experienced. Therefore, a conceptual framework containing underlying structures and mechanisms should guide the interview questions, using existing perceptions of phenomena as windows onto reality (Sobh and Perry 2006). Although this process created a list of topics that needed to be discussed with each participant, the semi-structured nature of the interviews meant that the exact wording and

ordering of the questions varied between each interview (Michaelides 2007; Robson 2002).

Initially, the interview guidelines concentrated on the semi-structured interviews of the ceremony producers (Table 16). The producer interview guidelines were specific to each case study example, featuring a body of core questions with some ceremony-specific questions designed from more prominent social media codes woven in. For example, both London 2012 and Invictus 2016 were asked about the use of the Royal Family within their ceremonies, as they feature heavily within the social media data. The producer interview guidelines featured around 30 open-ended questions with the interviews each lasting around one hour. To begin the recruitment process, the purposive sampling technique was used to recruit the producers of the chosen case studies identified and contacted through email. Ceremony producers were chosen as they had the most knowledge and experience surrounding the design of the experience aims and the ceremony narrative that was featured within the conceptual framework. Once these interviews were completed, the producer interview guide was used as a template for the design of the consumer interviews.

Table 16 - Producer Interviews

	Invictus 2016	London 2012
Number of Producers	2 (same interview)	1
Date of Interview	April 2017	June 2017

4.8.2 Research instrument design – consumer interviews

The consumer interviews followed the same structure as the producer interviews, starting with background questions and moving through narrative subcategories (characters, settings, events) to questions focused around post-event social legacy. When coding the producer interviews, discussions around storytelling were recurring throughout the data, but these discussions did not fit within the narrative categories already in use. Therefore, using inductive inferences drawn from the answers of the producers, a further narrative

category of ‘storytelling’ was included within the consumer interviews. The consumer interviews did not feature any ceremony-specific questions so that the researcher could see which parts of the event were remembered by the interviewee without any prompting from the researcher. The design of the consumer interview guide also needed to be flexible to differentiate between live ceremony consumers and consumers who watched the ceremony via media platforms. This meant that the ‘setting’ section of the guide was further split into ‘live’ and ‘broadcast’ to ensure the questions reflected the experience type of the consumer. Due to the differences in types of interviewee experience, the consumer interviews ranged from 20 minutes to one hour and featured around 32 open-ended questions for in-stadia and broadcast consumers. Table 17 offers a summary of interviewee types and number of questions per interview.

Table 17 - Semi-structured interview guides

Interviewee	Producer	Consumer (Live)	Consumer (Broadcast)
Number of questions on the interview guide	27	32	32

Finally, because interviews facilitate the researcher entering the lives of others, ethical and moral issues needed to be considered (Rabionet 2011). Within the design stage of an interview, ethical issues involve considering the possible consequences of the study for both the researcher and the participants (Kvale and Brinkmann 2009). To think through any ethical issues or dilemmas in advance, the interview guidelines were submitted in advance to the Coventry University Ethics Committee. Although the subject matter of the interviews was not of a sensitive nature, the research proposed to keep all interviews anonymous and confidential. Furthermore, interview participants were informed that they could withdraw from the study up to six months post-interview, and could skip any questions that they did not feel comfortable with.

4.8.3 Consumer recruitment

This phase of the ethnographic cycle involves two stages: selecting an appropriate study population; and identifying strategies for recruiting the study population (Hennink et al. 2014). The study population within this study is defined by its research questions and

ethical constraints; for example, ethically the study population needed to be over 18 and not be classified as a vulnerable adult in order to safely ensure participant consent. Due to language barriers, participants also needed to be able to speak and understand English. In terms of the study's research questions, participants needed to be either ceremony producers or consumers of one of the case studies chosen for the study.

Grounded in critical realism, which supports the unpredictable nature of theory-making, the intended population sample size during the recruitment stage for this research was an approximation (Manzano 2016). Furthermore, unlike quantitative research, qualitative research often has lower levels of participants due to the impractical nature of collecting and analysing the vast amount of in-depth data (Hennink et al. 2014). Within qualitative critical realist research, the researcher is tasked with careful history-taking, cross-case comparisons, intuitive judgments, and referencing existing theory; all processes that cannot be reasonably done with a large group of respondents (Crouch and McKenzie 2006). Instead, critical realists put emphasis on the individuality of each case rather than the 'unimportance of the number of respondents' (Platt 1992: 24). Therefore, following the rule of thumb offered by Newing (2011: 76), whereby research should contain between 10-50 semi-structured interviews, this research aimed to collect approximately 20 interviews. This is similar to the work of De Haan et al. (2016); Kaplanidou et al. (2016); Knott et al. (2017); Kristiansen et al. (2015); and Lovegrove and Fairley (2017), who also use sample sizes between 10-50 in their published articles within the field of sport management, tourism, mega events and legacy. This approximation was then assessed throughout the data collection period using the theoretical principle of saturation, whereby the data begins to repeat itself and the researcher can find no new information (Glaser and Strauss 1967; Locke 2001). In total, this research had a sample of 24 participants, broken down to include four producers, seven in-stadia consumers, and 14 broadcast consumers (some consumers watched more than one ceremony). Furthermore, this research offered a heterogeneous sample from the general population rather than focusing on one specific trait of a sample (e.g. student or British national). The interview sample is also encompassed by other layers of data: consumer and producer interviews as well as producer and consumer social media data. This both improves triangulation and enhances each small sample. Table 18 shows how this was divided across the two case studies.

Table 18 - Sample of participants

	Invictus 2016	**London 2012**
Producers Data collected April 2017 – August 2017	2	1
In-stadia consumers Data collected September 2017 – March 2018	3	4
Broadcast consumers Data collected September 2017 – March 2018	1	12

To achieve a rounded participant sample that would provide knowledge surrounding the ceremony social legacy by virtue of experience, purposive sampling was used. Purposive sampling is a non-probability technique (Tongco 2007) used when the researchers want to collect a purposive sample to represent a case and/or set up comparisons (Teddlie and Yu 2007). Unlike other types of non-probability technique, such as convenience sampling, purposive sampling sets out to find participants (Etikan et al. 2016) rather than focusing on ease of accessibility. Furthermore, this non-probability technique was chosen over probability techniques to yield as much information surrounding the phenomenon of social legacy using a small sample size rather than a large sample of collective representatives of a population (Teddlie and Yu 2007). However, although purposive sampling enriches data by using participants that have existing knowledge or experience, there are still some limitations to using this form of sampling. Due to its focus on one experience or understanding, purposive sampling could miss a broader understanding

formed from a broader data sample (Macnee and McCabe 2008). To overcome this, and to broaden the participant sample, this research recruited participants with multiple experience types, such as live-viewing versus television-viewing and across multiple case studies; however, there is a sample bias in which ceremony consumers watched. Although each ceremony was recruited for equally, the sample size for Invictus 2016 (n=4) was much smaller than London 2012 (n=17). Therefore, it should be noted that whilst this research provides a good starting point, for future research larger and equal samples could be used to test the theory created.

To reach the global audience of a mega event ceremony, social media was used as a purposive sampling tool for recruiting research participants that fitted the research sample criteria. Social media provides a good global recruitment platform as it is easily accessible for both participants and researchers, with participants often using social media platforms daily (Daly et al. 2017; Goldberg 2016). Furthermore, it is a low-cost technique, pragmatic and creative (Mannix et al. 2014), with some of the highest success rates (Goldberg 2016). However, it should be noted that by recruiting through social media, the sample population may have become skewed to reflect the views of a younger population (Goldberg 2016). To overcome this, the research was advertised on three social media platforms: Facebook, Twitter, and LinkedIn, in the hope of it reaching a wide range of the sample population. The recruitment post (Figure 13) also contained details of confidentiality, consent, options to withdraw, and the use and scope of the results, to abide by the ethical protocol set by the University and to increase recruitment transparency.

Content removed on data protection grounds

Figure 13 - Social media recruitment statement

While the advantages of using social media are noted (above), the researcher faced a series of challenges in using social media as a recruitment tool. To begin with, the recruitment process for both producers and consumers was very time-consuming. This was because firstly the 'right people' for the purposive sample had to be found, and secondly because those 'right people' were reluctant to give a whole hour of their time. Upon reflection, if social media was to be used as a recruitment method again, changes would be made as to how social media was used. Sloan and Quan-Haase (2017) suggest that simply posting a recruitment message on social media is rarely effective in generating interest (2017: 184). Instead, they suggest the use of sample frames, whereby the researcher becomes a verified member in relevant online groups, organisations, and administration lists. When this happens, the consumer has better access to their purposive sample. Therefore, on reflection, posting on the researcher's personal social media platforms was not wide enough to reach the purposive sample required. To overcome the issues surrounding slow recruitment, snowball sampling (whereby participants were asked to recruit further participants), was used. This proved much more effective.

Within the recruitment process, potential interviewees seemed reluctant to give up the time needed for a thorough interview. Semi-structured interviews can be long, as people usually give too much information, evidenced in the table offered by Walsh (2001). Walsh's (2001) table, however, also suggests that consumers may limit the information they give because a recorder was used to tape their interviews. Therefore, each consumer was asked to agree to the recording before the interview, and seemed comfortable with both the researcher and interview process. In fact, by recording the interview, the researcher was able to focus more on the interviewee, making them feel comfortable and using body language to listen to what they were saying. On reflection, consumer interviews were probably shorter due to the reliance on their memory of an event that happened many years ago, unlike the producers who are immersed in the event through their everyday job roles. Using the recording, interviews were transcribed by the researcher; this proved to be a useful exercise in immersing oneself with the data and reflecting on the interview content and interview style. Finally, although the interviews were semi-structured, the use of interview guidelines proved to be key in ensuring key

questions were asked to each participant. This ensured that interpretations of at least the key elements of the conceptual framework were comparable between each interview.

4.8.4 Data collection

Once the interview design and participant recruitment were completed, the semi-structured interviews took place using a range of mediums such as face-to-face, by phone, and Skype. The medium used was chosen by each participant depending on which was most convenient for them, as long as it was methodologically feasible (Kazmer and Xie 2008: 273). This choice enabled many more participants to be recruited. However, there were some disadvantages for using a range of mediums to conduct interviews (Guest et al. 2013); for example, consistency in building rapport with the consumer often suffered due to bad phone signal or internet connection. On the other hand, some of the face-to-face participants appeared shyer than those who were protected by the technological medium. Participants were told that each interview would last up to one hour in order for them to reserve enough time to complete the interview. Interviews were also recorded using two recording devices, to be transcribed by the researcher post-interview. This allowed for full concentration on the researcher's part rather than becoming distracted by note-taking; however, some notes were taken by the researcher regarding further points for questioning and any key details given by the participants. Participants were informed of the use of a recording device before the interview started and were required to sign a consent form to allow for the recording of the interview.

Galletta (2013) offers that the key to good interviewing is for the researcher to pay attention to the participant's narrative in order to effectively judge where and when to interrupt and probe a participant. Furthermore, mastering when to speak within the interview helps the researcher to build rapport with the participant. It is particularly important to build rapport when conducting semi-structured interviews as their purpose is to understand the experience of the participant (Denzin and Lincoln 2000). To build rapport, it is important to ensure that the researcher does not interrupt. Furthermore, to gain a good understanding, this research used a laddering technique within its semi-structured interviews. This technique is useful within semi-structured interviews where questions can be spontaneously created from previous answers given by the participant. Employing a laddering technique helps the participant to move their answers from factual

statements and descriptions to explaining the value of their experience (Easterby-Smith et al. 2008). Laddering techniques can be used in two ways: first, laddering up using 'why?' questions; and second, laddering down by asking 'can you give an example of that?' (Easterby-Smith et al. 2008). Both techniques were used in the semi-structured interviews in this research, particularly within consumer interviews where consumers gave short answers to particular questions (examples can be found in Appendix 4).

While conducting these semi-structured interviews, considerations had to be made concerning researcher bias. Although just by using semi-structured interviews researchers already limit bias by differentiating the sequencing of questions and including unplanned questions (Ghauri and Gronhaug 2005), research bias can occur when the researcher imposes their own reference-frame on the participant (Easterby-Smith et al. 2008). Furthermore, by having the power to decide which answers to follow up, researchers can bias the interview by affecting what and how much participants say. To overcome this, the laddering technique was applied to each question, and the researcher had good background knowledge of all case study examples so as not to lead the participants into talking about one specific element of each event. To further limit researcher bias, a second researcher was present at each interview to play an observatory role in ensuring the researcher was not leading the interview. An example of a situation where there was potential for researcher bias could be found in producer interview 2, where the producer asked for the researcher's interpretation of the ceremony. Noting that this could potentially lead the rest of the interview, the researcher gave a brief summary of what the participant had said so far and moved the interview on to the next area of interest. Further opportunity for research bias within semi-structured interviews can be found within the coding and analysis of the interview transcripts; an issue found within the analytic cycle of the qualitative research cycle.

4.9The analytic cycle

The analytic cycle is the third and final cycle within the qualitative research cycle and combines areas of qualitative data analysis including developing, comparing, and categorising codes as well as using the codes to develop a theory (Hennink et al. 2014). The cycle combines the use of both inductive and deductive approaches within the coding, analysis and theory-development process by drawing on elements of the previous two

cycles. The tasks within this cycle often happen simultaneously (Hennink et al. 2014) throughout the analysis process to aid in the progression of a final theoretical model. The analytic cycle within this research took place three times after each layer of data had been collected. For robustness, the process of analysis was similar with each layer of data, but this process could not take place simultaneously as each layer of data relied on the previous layer of data; for example, the producer interviews were influenced by the social media data analysis, and the consumer interviews reflected the findings from the producer interviews. Therefore, within this final methodological section, attention turns to the process behind the coding of both the consumer and producer interviews as well as the placing of these codes within the code list generated from the social media data. Throughout this cycle, thematic analysis was applied to categorise codes in relation to the conceptual framework previously offered within this research, to develop the theory.

Thematic analysis is commonly used to identify and analyse patterns in qualitative datasets (Abel et al. 2010) and is underpinned by critical realism (Pelet 2013). Unlike content analysis, which uses tools such as word frequency to produce both qualitative and quantitative analysis, thematic analysis describes the content of data by examining 'who says what, to whom, and to what effect' (Bloor and Wood 2006: 58; Vaismoradi et al. 2013). The process involves the reading and re-reading of data to recognise patterns or themes which later become categories for analysis (Fereday and Muir-Cochrane 2006). This method of analysis fits well within the philosophies of a critical realist and social constructivist epistemology, as it allows for both the reporting of experiences and meaning that form the reality of the research participant and examines the way these realities affect discourse in society (Braun and Clarke 2006). Furthermore, critical realists acknowledge the role of the researcher within the data collection of interviews and analysis (Edwards 2014) and thus assume that within thematic analysis the researcher will influence the data, so aim to embrace and describe the consequences of this effect (Guest et al. 2011). To efficiently complete the analysis cycle, this research draws upon the six phases of thematic analysis proposed by Braun and Clarke (2006) detailed below:

Phase 1 – Familiarising yourself with the data

Phase 2 – Generating initial codes

Phase 3 – Searching for themes

Phase 4 – Reviewing themes

Phase 5 – Defining and naming themes

Phase 6 – Producing a report

(Braun and Clarke 2006: 16-23)

4.9.1 Thematic analysis phase 1 – familiarising

To begin phase 1 of the thematic analysis of the data, a certain amount of data preparation needed to be undertaken. Each interview conducted was recorded on a dictaphone and therefore needed to be turned into a verbatim transcription that captured exactly what was said by both the researcher and the participant. To familiarise with the data, each transcript was completed by the researcher to maximise immersion within the data. Most transcriptions were completed immediately after each interview, to check for errors that may have needed amending within the data collection cycle (Magnusson and Marecek 2015). By transcribing throughout the data collection period, any important areas or interesting issues could be incorporated in future interviews (Hennink et al. 2014). This was particularly useful in modifying the consumer interviews to reflect issues found within the producer interviews. Once each interview was transcribed by the researcher, any identifiers were removed from the transcript as indicated on the participant consent form. All transcripts were then imported into a qualitative data analysis software (NVivo) and stored within a case file for each ceremony.

4.9.2 Thematic analysis phase 2 – generating codes

Once imported, phase 2 of the thematic analysis began by coding each transcript using a mixture of both deductive and inductive coding approaches. This process of analysis was used to determine categories, relationships and assumptions of the topic informed from the research respondents' views (McCracken 1988). Following a deductive-inductive approach to coding (Miles and Huberman 1994), or template analysis (Ramanathan 2009), a provisional code 'start list' was composed using the conceptual framework and research questions (Miles and Huberman 2013). This provided a 'template' of codes which were then modified throughout the coding process (Ramanathan 2009). Due to the layering of data analysis used within this research, the template of pre-determined codes also consisted of the codes formed within the analysis of the social media data. Once this template had been established, each interview was held against the code list and segments

that illustrated the codes were highlighted and labelled. This process was made easier by the use of NVivo, where the interview and coding list could be viewed side-by-side with 'coding stripes' that used colour to demonstrate what had been coded to where (example in Appendix 5). To overcome the issue of forcing the data to fit into pre-existing codes (Miles and Humberman 2013), inductive codes grounded in empirical data were also included within the coding process. These inductive codes emerged throughout the coding process and were added to the code list, often linking to a specific event within each ceremony. Interviews were open-coded sentence-by-sentence (Klenke et al. 2008) and were coded into multiple categories with some co-curing codes overlapping (Sullivan 2009). This method of template analysis provided an ideal method for coding the interviews in this research as it was both flexible in integrating both inductive and deductive codes whilst ensuring that the codes reflected the theories weaved within the conceptual framework (Ramanathan 2009).

Each interview was coded within two coding cycles to ensure that any newly-developed codes were not missed within previous interviews. Within this stage of the analysis cycle, attention turned from developing codes to describing and comparing them (Hennink et al. 2011). The code list was revised at the end of each cycle to allow codes to change and develop. The larger codes that had 'bulked' (Miles and Huberman 2013) were broken down into codes and sub-codes, forming a hierarchy structure. For example, the deductive narrative code was broken down into subcodes of characters, settings, events and storytelling. In contrast, others were merged together to form larger codes with similar conceptual underpinnings. Finally, there were some codes that decayed, with very small amounts of field material fitting into them. These codes were not deleted but were highlighted as discussion points for further analysis; however, codes that were irrelevant to this study's research questions were removed from the code list. NVivo facilitated the interrogation of the data by making it quicker and easier to code, edit and merge codes on a screen rather than hand-cutting and hand-pasting. However, the software was only used as an organising tool and was not relied on to analyse the final coded data.

4.9.3 Thematic analysis phase 3, 4 and 5 – themes

Within the second coding cycle, attention turned to phase 3 of the thematic analysis: searching for themes, and the categorising and conceptualising phase of the analytic

cycle. This was where the researcher recognised thematic, categoric, conceptual and theoretic groupings (Saldana 2015) within the coded data, which were used to develop themes. Unlike the previous stage, exploring themes was not facilitated by NVivo. Instead, the researcher collated existing codes to create themes by hand. Whilst NVivo was useful for the coding of data, being able to move codes around physically made creating themes much easier. By having codes and themes on paper, this researcher was able to categorise and recategorize the codes and data until the best combination of themes appeared.

Creating themes is useful for 'capturing something important about the data in relation to the research questions and representing some level of patterned response or meaning within the dataset' (Braun and Clarke 2006: 10). Furthermore, themes are 'abstract or fuzzy constructs' (Ryan and Bernard 2003), formed from implicit, recurring and unifying ideas found within the data (Houser 2008). To begin this process, groups of codes with a larger bulk of data in them became emerging themes (Houser 2008). However, Ryan and Bernard (2003) suggest seven ways to identify themes from data: repetition, indigenous categories, metaphors and analogies, transitions, constant comparisons, linguistic connectors, and missing data (2008: 89-92). Furthermore, they suggest that the technique(s) used should depend on the type of data. Following their diagram for selecting theme-identification techniques (Figure 14), repetitions, transitions and similarities and differences were searched for and highlighted within the coded data to create themes within this research.

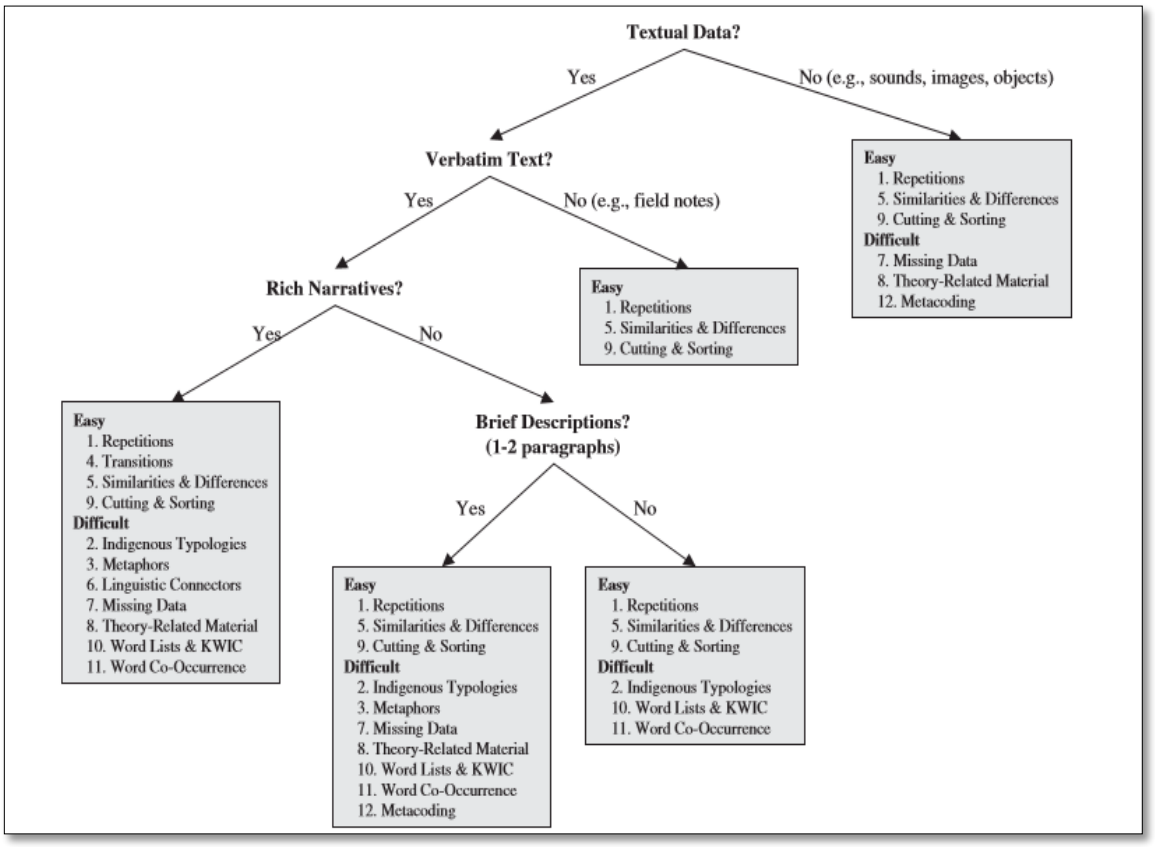


Figure 14 - Selecting among theme-identification techniques

(Ryan and Bernard 2008: 102)

Using a range of the techniques proposed by Ryan and Bernard (2008), initial themes were identified that highlighted areas for discussion; however, these themes were initially too broad and messy, leading to phase 4 of thematic analysis whereby the themes were reviewed. Much like the process used in cycle 2 of the coding phase, the initial themes were re-examined to create tighter themes that were relevant to the research aims. This meant that some themes were discarded as they were not important within the scope of the research. They were, however, noted down as possible areas of future research. Once themes were reviewed, they were then defined and given a name (phase 5 of thematic analysis). The final themes included experience aims, narrative (characters, settings, events, storytelling), affective experience outcomes, cognitive experience outcomes, and social legacy. It should be noted that these themes are only one set of categories that were found within the data (Dey 2003). Due to the researcher having background knowledge of the research topic, these themes are subjective to the researcher and relevant to the topic. Further themes could be found within the dataset within the scope of other research

projects and found using other research methods and theming techniques. The final phase of the analytic cycle from the Hutter-Hennink qualitative research cycle is to develop a theory. These final five themes will form the basis of the findings and analysis chapters of this thesis to answer the research questions and develop a conceptual framework for understanding the process of building a social legacy through the narrative in mega event ceremonies.

4.10 Considering the quality of the research

Throughout each of the three cycles in the Hutter-Hennink qualitative research cycle, great attention has been paid to evaluating the quality of the data collected and the methods used to collate it. Traditionally, researchers turned to positivist terms of 'validity and reliability' to indicate the quality of their almost exclusively quantitative research (Simco and Warin 1997). Within this context of quantitative research, validity refers to 'the degree to which researchers actually have discovered what they think their results show', and reliability refers to 'the replicability of research results over time, sites and populations and with different researchers' (Schensul et al. 1999: 271). However, with the acceptance of qualitative research and the introduction of other research paradigms such as interpretivism and realism, qualitative researchers proposed that, due to their differing natures, verbal versus numerical (Jackson 2012), it was a mistake to apply the same criteria for measuring quality or 'worthiness of merit' to both qualitative and quantitative research (Krefting 1991; Wahyuni 2012). This argument further states that qualitative researchers do not necessarily aim to pursue 'truth'; an opposite position to quantitative research that does aim to find the truth, and therefore a creation of different 'truth criteria' for both qualitative and quantitative research was required (Fox et al. 2014; Tribe 2006). Accordingly, in the decade between 1990 and 2000, validity and reliability in qualitative research were replaced by concepts of credibility, transferability, dependability and confirmability (Golafshani 2003; Lincoln and Guba 1985; Merriam and Tisdell 2015). However, the debate about the best suitability for evaluating the quality of qualitative research is still a much-discussed topic within today's literature (Pope and Mays 2013; Rolfe 2006).

For this research, the researcher turns to the philosophy of critical realism as a suggestion for measuring the quality of the data collected and the methods chosen to collect it. Healy

and Perry (2000) suggest that when research is conducted within a specific paradigm, such as this research embedded in the philosophy of critical realism, the quality of it should be judged by the specific paradigm terms (Healy and Perry 2000: 121). Following this belief, they compose six criteria for judging realism research. This research aims to use the six criteria proposed by Healy and Perry (2000) to evidence the quality of the research within this thesis. The six criteria span the ontological, epistemological and methodological elements of critical realism and include:

1. Ontology – ontological appropriateness and contingent validity
2. Epistemology – multiple perceptions of participants and of peer researchers
3. Methodology – trustworthiness, analytical generalisation and construct validity

Table 19, adapted from Healy and Perry (2000: 1), offers definitions for each criterion, examples from the authors of each criterion, and important evidence of how this research meets the criteria.

Table 19 - Application of quality criteria for case study research within the realism paradigm

Quality Criteria	A brief description of the criteria for critical realism	Case study techniques within this realism paradigm	Evidence of meeting the criteria within this research
Ontological appropriateness	Research problem deals with complex social science phenomena involving reflective people	Selection of research problem; for example, it is a how and why problem	- A range of how and why research questions used (section 4.4) regarding social legacy and mega event ceremonies - A range of co-existing research was used to create a conceptual framework
Contingent validity	Open 'fuzzy boundary' systems (Yin, 2009) involving generative mechanisms rather than direct cause-and-effect	Theoretical and literal replication, in-depth questions, emphasis on 'why' issues, description of the context of the cases	- Two in-depth interviews used to collect producer data, and 20 in-depth interviews to collect consumer data - Replication of these interviews across both consumers and producers - Case study approach – use of two mega event ceremonies to demonstrate the case - Multiple data types including social media (x559 ceremony-related tweets) and interviews (x20) - The inclusion of multiple theories within the conceptual framework

Multiple perceptions of participants and of peer researchers	Neither value-free nor value-laden, rather value-aware	Multiple interviews, supporting evidence, broad questions before probes, triangulation. self-description and awareness of own values. Published reports for peer review	- Multiple interviews to gain perceptions of both producers and consumers - Supporting evidence from both literature (conceptual framework) and other data sources (social media data) - Data triangulation (section 4.2.2.1)
Methodological trustworthiness	Trustworthy – the research can be audited	Case study database, use in the report of relevant quotations and matrices that summarise data, and of descriptions of procedures like case selection and interview procedures	- Use of quotations in findings chapters, examined by the interview subjects for accuracy - Description of social media data collection and analysis (section 4.7.1) - Interview guidelines (Appendix 2 and 3) - Producer interview transcripts sent back to producers for a final check
Analytic generalisation	Analytic generalisation (theory building) rather than statistical generalisation (theory testing)	Identify research issues before data collection, to formulate an interview protocol that will provide data for confirming or disconfirming theory	- Interview guidelines featuring corresponding research questions (Appendix 2 and 3) - Use of conceptual framework to confirm/disconfirm the theory

Construct validity		Use of prior theory, case study database, triangulation	- Use of prior theory within the conceptual framework - Collection of social media data before the design of interview questions - Data triangulation (section 4.221)

Adapted from (Healy and Perry 2000: 1)

The table goes some way in demonstrating that the research methods used within this research are both trustworthy and replicable, reflecting the philosophy of a critical realist. Triangulation (previously discussed) plays a significant role within critical realism and relativism (Easterby-Smith 2008), and this was reflected using multiple case studies and multiple data sources. This also made the findings of the research particularly interesting, showing both the perceptions of the producers and the consumers. On reflection, the use of social media data was the riskiest strategy in terms of quality as research involving social media is relatively new compared to the likes of interviews. Furthermore, the analysing of the data required a certain amount of trial and error before an easily-replicable coding and analysis strategy was developed. However, the social media data did provide the researcher with further example-specific knowledge, which, when combined with the content in the conceptual framework, facilitated rich interviews.

Whilst the research methods chosen for this research are appropriate given the research questions and philosophy of this thesis, it is important to acknowledge that both producer and consumer opinions were sought several years after they consumed the event. This was done deliberately to capture opinions around attitudes as potential aspects of legacy as legacy is often defined as occurring 'lasting longer than the event itself' (Preuss 2007). However, this strategy produces limitations in terms of consumer memory. This is because firstly, the human memory is limited, making it impossible for an individual to remember every single action within an experience (Carling, Williams, Reilly 2005). Secondly, a consumer memory of an experience is selective whereby the memory has been socially shaped and turned into words (Ayass and Gerhardt 2012). For example, a consumer who remembers yawning during a segment of the ceremony may have remembered they felt bored, when actually they were tired/confused/distracted. Finally, individuals retrospectively assume a more distant perspective, often examining their experience in terms of quality and central features (Dhar and Kim 2007). In his work on legacy, Kaplanidou (2012) suggests that construal level theory (Liberman et al. 2007) proposes that the temporal distance from the event impacts upon the detail in which an event is remembered; "the temporal component (recent or remote past) may ignite the recall of abstract or concrete legacy outcomes during the time of the evaluation" (2012: 401). Therefore, it is important to note that because the ceremonies used within this study were experienced several years ago, consumer memory within their interviews may be

distorted, socially impacted and may lack the detail that would have been remembered closer to the event. On the other hand, the elements of the experiences that are still consistently recalled within the consumer interviews are useful for understanding which elements of the ceremony were most prominent for enhancing attitude impact in the form of memory. Moreover, because the experience recalled by consumers was of 'optimal' status, it is more easily remembered by consumers due to its highly enjoyable nature (Csikszentmihalyi 1990). Therefore, whilst it is important to acknowledge the limitations attached to memory recall, given the optimal status of ceremonies and longitudinal nature of legacy, the findings within this research offer a good overview of consumer memory.

4.11 Chapter conclusion

This methodology chapter is important for highlighting the research methods used in this research. To do this it aims to: 1) introduce the ontological and epistemological approach; 2) introduce the methodological approach; 3) provide insight into the research data collection process. These aims have been facilitated throughout the chapter by the use of the Hutter-Hennink qualitative research cycle (Hennink et al. 2011) as its structure. Importantly, the chapter begins with the philosophical approach used to guide each section of the qualitative research cycle, providing an overview of the ontological and epistemological foundations of the research. Specifically, details of ontological critical realism and epistemologies of both relativism and social constructivism are used to explain why the research has chosen the methodological choices within this research. To meet the second aim, the chapter moves on to consider the design and ethnographic cycles of research guided by the research philosophy and the conceptual framework found in the previous chapter. The methodological approach chosen was to use a case study approach involving two examples to demonstrate the case. This was supported by three layers of data collection including a large sample of social media data and two layers of semi-structured interviews with both ceremony producers and consumers. Finally, to meet aim number three, the chapter reflects on the data collection process of each layer of data. An important section here is the step-by-step process detailing the collection, coding and analysing of the social media data. Furthermore, the chapter ends with considerations towards how these data collection processes could be deemed as quality research. After examining current guidelines within the literature, this research turns to the work of Healey and Perry (2000) to assess the quality of research though criteria embedded within

critical realism – bringing the chapter full circle. The following chapters detail the findings from the three layers of data, woven within the two case studies explained in this chapter. The findings detailed within these chapters are situated within the current literature. A further discussion comparing these findings to the conceptual framework can be found with the final discussion chapter.

5 Findings

Following on from the methodology, which considered how data was collected, this chapter considers the findings from the two datasets collected for this research. The aim of the chapter is to discuss the key themes that appeared in the data analysis process and offer a juxtaposition between the findings of the three layers of data. Furthermore, the chapter aims to understand how the data findings contribute to answering the research aims of this study by considering the effectiveness of narrative within mega event ceremonies for influencing attitude as a form of social legacy. This chapter specifically reports what is found in the data so that it can be compared in the following discussion chapter with the conceptual framework proposed by this research. Links to theory and the conceptual framework are noted throughout the findings to signpost further discussion topics in the following chapter. This initial separation of the findings from the conceptual framework allows the data to talk freely, without confining it within the elements of the conceptual framework. Furthermore, this method allows for data that does not fit within the boundaries of the framework to appear. To set the context for analysis of findings, Tables 20 and 21 offer a brief synopsis of each of the ceremonies used within this research.

The structure of this chapter relays the findings by considering both the social media and interview data simultaneously. First, the chapter considers the perceived understandings of 'wider' social legacy, offering a comparison between producers and consumers. To investigate a narrower link between attitude as a critical aspect of social legacy and ceremony, the chapter then moves to focus on the narrative. Here the planning process behind the creation of a narrative is explored, proposing a typology of ceremony purpose. Within this discussion, unexpected findings around co-creation are examined in terms of impact upon the social legacy. Moving forward, the chapter discusses the interpretations of narrative following Chatman's (1978) theory to specifically consider the characters, settings and events. Finally, the chapter focuses on the outcome of the ceremony in relation to both the in-stadia and broadcast consumers. The chapter concludes with a summary that highlights the key findings found from the data analysis alongside relevant literature.

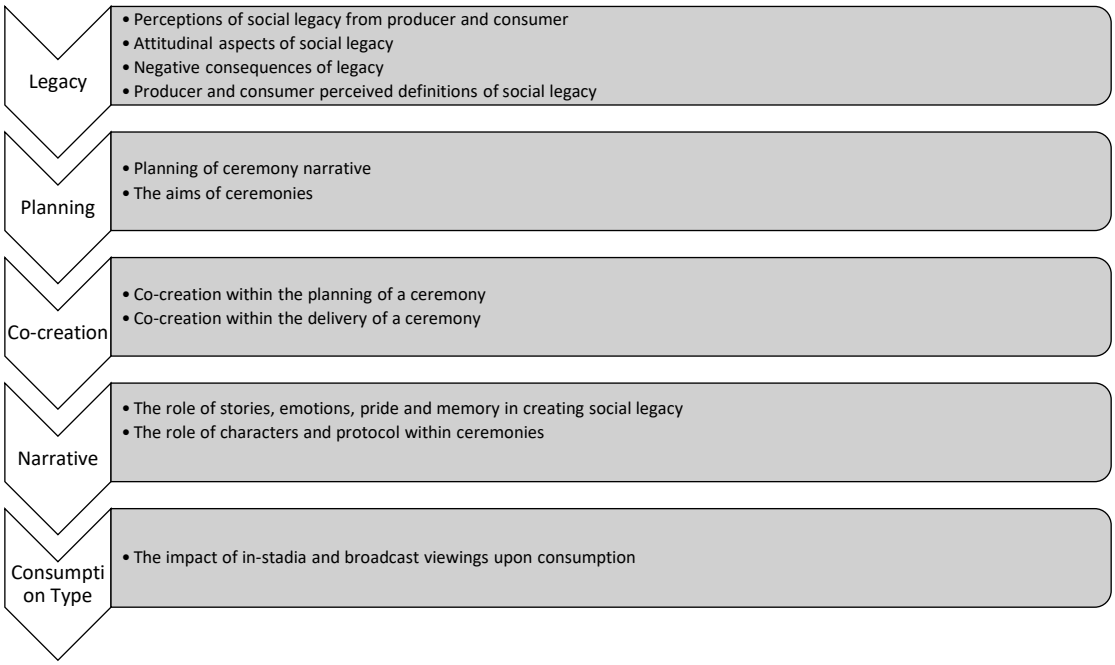


Figure 15 - Chapter structure

Table 20 - Synopsis of the London 2012 Opening Ceremony

The ceremony of the London 2012 Olympic Games took place on Friday 27th July 2012 in the Olympic Stadium in the Olympic Park. The ceremony, titled 'Isles of Wonder', lasted four hours. To view the stand-alone ceremony in the stadium, consumers needed to purchase tickets ranging from £20.12 up to £2,012. Approximately 900 million people watched the ceremony including an 80,000 in-stadia audience (BBC 2010; Independent 2012). The ceremony's purpose was to define 'Britishness' by juxtaposing Britain's past and present (The Guardian 2012).	
Filmed Introduction	Soundtrack: God Save the Queen (Sex Pistols). Welcome to the 'Isles of Wonder' video of the journey down the River Thames into the Olympic Stadium
The Opening of the Games	Sir Bradley Wiggins rings the bell
Live Opening: The Green and Pleasant Land	Farm animals in pens on grassy fields and the Glastonbury Hill of the British countryside. Maypole dancers, cricketers, and English gentlemen in period dress. While the 'green' setting changes, Glastonbury Hill stays the home to 204 participating country flags Choirs of children from England (singing Jerusalem), Scotland, Wales and Ireland sing the national songs of their respective country
Live Opening: Pandemonium	Symbolising the birth of the Industrial Revolution, headed up by actor Sir Kenneth Branagh playing engineer Isambard Kingdom Brunel. The 'Be

	not afeard; the isle is full of noises' is read from Shakespeare's *The Tempest* as the English countryside transforms into the landscape of the industrial revolution (chimneys, factories, smog). The arrival of the suffragettes and English men in top hats. All to the soundtrack of hundreds of drummers Blacksmiths forge the Olympic rings, which rise to the stadium roof showering sparks over the audience
Good Morning Mr Bond	Video plays of Buckingham Palace, showing the arrival of Mr Bond for the collection of the Queen. Journey over London in a helicopter. The entrance of 'the Queen' into the stadium accompanied by James Bond as they parachute from the helicopter to the 007 theme music
The entrance of the host nation flag	The Union Jack flag is raised by the British Royal Navy, Army and Air Force to the sound of the British National Anthem by a choir for deaf and signing children
The Second Star to the Right	A segment on the NHS, featuring hundreds of volunteer nurses and medical professionals. The scene combines the love for the NHS with the love of British children's literature via a celebration of Great Ormond Street Hospital, Peter Pan, Harry Potter, and Mary Poppins, etc.
Chariots of Fire	A tribute to the British film industry is acknowledged through a performance of 'Chariots of Fire' by the London Symphony Orchestra including Rowan Atkinson as Mr Bean. This combination of film and performer nodded at British comedy
Frankie and June Say Thanks to Tim	The story of an average British family and the romance between two teens (Frankie and June) on a night out. The scene is designed to showcase British music through the ages and the growing impact of social media as a tribute to inventor Tim Berners-Lee, creator of the World Wide Web
The Olympic Torch	Video of the torch's journey to and around the UK. Video shifts to show David Beckham accompanying the torch up the River Thames on a speedboat for its entrance into the stadium
Memorial Wall	A pause to respect the memorial wall for friends or family of those in the stadium that cannot be here tonight. The wall shows photographs entered by the stadium audience
Abide with Me	A tribute to the fallen – performed by Emeli Sandé, presented through modern dance
Parade of Nations	The entrance of the athletes of the 2012 Olympic Games. Each team brings a copper petal into the stadium. Athletes are greeted by a performance by the Arctic Monkeys 'I bet you look good on the dancefloor'

Doves of Peace	Arctic Monkeys performance as a background to cyclists wearing wings to represent the doves of peace
Speeches	Sebastian Coe (Chairman), Dr Jacques Rogge (President of IOC)
The Official Opening of the games	Declaring the Games Open speech by the Queen. Fireworks
The Entrance of the Olympic Flag	Carried by Ban Ki-moon, Daniel Barenboim, Sally Becker, Leymah Gbowee, Haile Gebrselassie, Doreen Lawrence, Marina Silva, and Shami Chakrabarti, nominated for their contributions to peace
The Olympic Torch	Back to the arrival of the Olympic torch by speedboat. The boat is met by Sir Steve Redgrave to carry the torch into the stadium
The Olympic Oath	The Olympic Oath was taken on behalf of all athletes (Sarah Stevenson), judges (Mik Basi), and coaches (Eric Farrell MBE)
The Olympic Torch	Enters the Olympic Stadium witnessed by an honour guide of the people who built the Olympic Park. The flame is passed to a group of young athletes nominated by Olympians
Lighting of the Cauldron	The Olympic Bell rings. Each young athlete has a torch to light the cauldron, reinforcing the 'inspire a generation' theme. Petals carried earlier in the athletes' parade combine to create the Olympic cauldron
Firework Display	Accompanying a video montage of previous Olympic Games
Final Performance	Paul McCartney – Hey Jude (audience participation) Welcome to London

Table 21 - Synopsis of the Invictus Games 2016 Opening Ceremony

The opening ceremony of the Orlando Invictus Games 2016 took place on Sunday 8th May 2016 in the Champion Stadium in ESPN World. To view the stand-alone ceremony within the stadium, consumers purchased tickets for the ceremony as a separate event at a cost of $65 adults or $45 children (Disney Parks Blog 2016). The purpose of the ceremony was to show the progression of the Invictus Games and to celebrate the servicemen and women from around the world (PR Newswire Association 2016).	
Opening Speech	ESPN host and commentator Chris Fowler
National Anthem (USA)	Performed by the military band
Musical Performance	USA National Fifth and drum core performance
Video Montage	Showing images of London's 2014 Invictus Games
Athletes Parade	Parade of 14 Nations, the entrance of the competitors of the Invictus Games Orlando 2016

Laura Wright Speech	Invictus Games Ambassador Laura Wright delivers a speech about the Invictus competitors and the purpose of the Invictus Games. A video montage of Prince Harry speaking about his experience and the reasoning behind the creation of the Invictus Games, and the purpose of sport in recovery plays to accompany Laura Wright's speech.
Invictus Song	The Invictus Song performed by Laura Wright accompanied by a video montage of the competitors in their recovery, serving and competing at the previous Invictus Games (2014). Flags of the competing nations displayed throughout. The video ends with a collage of the competitors' faces
The Invictus Flag	A video shows the flag's journey from Buckingham Palace, London, to America. Video of athlete Captain Will Reynolds' story 'I Am' presenting the Invictus Flag to Michelle Obama, First Lady at the White House. The Captain delivers a speech to welcome the flag to the stadium. The flag is delivered to the Games via two Black Hawk helicopters. Air Force Staff Sgt August O'Neill and his service dog Kai deliver the flag from the helicopter. The story of Staff Sgt O'Niell's injury is told as he enters the stadium. The flag is then raised by the Colour Guard while the Invictus Games anthem is played (composed by Coldplay's Chris Martin)
Ken Fisher Speech	Chairman of Invictus Games 2016 Organising Committee
The Invictus Poem	A video montage of the poem 'Invictus' told by Invictus competitors ending in 'I Am Invictus'
The Invictus Choir	Choirmaster Gareth Malone introduces the Invictus Games choir who perform a song titled 'Flesh and Blood', written by the choir to describe the journey from injury to the future. The screen behind shows pictures of the choir's members during their service and recovery process. Laura Wright joins the choir
Speech	CEO of Jaguar Land Rover and the Chairman of Walt Disney Parks and Resorts. The theme of the speech centres around employment for veterans.
Military Performance	Performance by the US Marine Corps silent drill team, also known as The Marching 24 – Silent Drill Platoon
Meeting the Competitors	Live interviews with competitors and their families about how they are feeling, and what the event means to them
Musical Performance	Former British Army Officer James Blunt performs several songs with videos and photos of active military service on the screen behind him
Prince Harry Speech	The themes of the speech include the purpose of the games, the Prince's own personal experience, and pride for the competitors.
First Lady Michelle Obama Speech	The themes of the speech include an understanding of the wounds of war and the work to support military personnel

Storytelling Segment	Invictus Games Ambassador Morgan Freeman to introduce the stories told by 'the faces of the games'
DT's story	DT tells the story of his journey from service, injury, and recovery. Photos behind on screen of his time in service, his injuries and his family. Messages of the importance of family in the road to recovery. Later joined on stage by his family to help finish his story. Former US President George W. Bush finishes the segment by thanking all those that served the country and reinforcing the messages in DT's story.
Storytelling Segment	Morgan Freeman speaks about DT's achievement post-injury. He then introduces invisible wounds and the stories of two British Marines who have trained, served and recovered together
JJ and Louis' Story	British Marines JJ Chalmers and Louis Nethercott deliver a speech on the invisible wounds and the need for friendship in recovery by telling the story of their injuries (both physical and mental). They end their speech by talking about the use of Invictus and taking those first steps to recovery
Morgan Freeman Speech	Morgan Freeman talks about the different forms of the wounds of war. Encourages the audience to stand and read words of support to the competitors
Invictus Anthem	Invictus Anthem is performed by three military soloists, accompanied by a military choir. Pictures of the previous Games and anthem lyrics move across the screen. Fireworks bring the anthem and the ceremony to a close.

Where referred to throughout this chapter, producer data includes two semi-structured interviews conducted with three ceremony producers of the two case studies used by this researcher. Table 22 outlines the case studies used, the number of producers interviewed and the job title of the producer. The table also outlines how each producer is referred to throughout the remainder of this chapter. To provide an overview, both producer interviews discussed both the live audience and the television audience as well as both the opening and closing ceremonies of their corresponding sporting mega event (interview questions in Appendix 2 and 3). Furthermore, all four producers were asked to talk about what their aims were for their ceremonies, the planning process behind creating the ceremony's narrative, and the role that social legacy played within the planning process.

Table 22 - Producer interview information

Case Study	Olympic Games London 2012	Invictus Games Orlando 2016
Number of Producers	1	2 (same interview)
Job Title	Director of Culture, Ceremonies, Education and Live Sites	Creative outputs – on the Board (also of the 2014 ceremonies) Ceremony producer – (2016 ceremonies)
Referred to as	**$P_{Olympics}$**	$P_{Invictus}$

Throughout this chapter, the findings also include social media data that reflect the views of the ceremony producers and consumers (Table 23). For the producers, this set of data includes the tweets from the official pages of the three chosen ceremonies. The tweets used in this section reflect only the views of the organisers of the mega event in general and not the views of the specific ceremony organisers. Due to the broadness encapsulated within the social media data, both the interview data and tweets are presented simultaneously.

Table 23 - Social Media Dataset

Case Study: Example	**Ceremony Dataset (number of tweets)**
1. London 2012	333
2. Invictus 2016	226

Before presenting the social media data, it is first necessary to explain the differences in how each producer used social media in connection with their ceremonies. During the initial collection of social media data London 2012, Invictus 2016 and FIFA 2014 were potential case studies. Data was collected for all three of the original ceremonies with each mega event tweeting over 1000 times. The researcher then ran a series of queries in order to identify how many tweets specifically mentioned the mega event's ceremony. To ensure this process was thorough, the research then hand coded each tweet that alluded to

the ceremony in any way. Both @London2012, @WeAreInvictus and @InvictusOrlando tweeted about their ceremonies during the run-up to the ceremony, throughout the ceremony, and post-event. Throughout the ceremony, these accounts were used as an online commentary tool, highlighting elements of the narrative and offering an explanation for the narrative. However, @FIFAWorldCup did not tweet about their ceremonies at all. Whilst this helped to inform the decision to remove FIFA as a potential case study, the lack of data might also suggest that both @WeAreInvictus and @London2012 valued the importance of their ceremonies more than @FIFAWorldCup. While FIFA 2014 is not officially a case study, examination of this event's social media helped with the development of the ceremony typology proposed later in this thesis. Furthermore, FIFA 2014 is highlighted as potential future research opportunity.

To collect the consumer data presented in this chapter, 16 semi-structured interviews were conducted with consumers of the two ceremonies used in this thesis. Table 24 outlines these case studies in relation to how many consumers were interviewed per ceremony, and the divide between live consumers and those who consumed the ceremony by television (broadcast consumers). The table also demonstrates how each consumer is referred to through the remaining chapters of this thesis. Where consumers had seen more than one of the ceremonies, both were discussed within one interview and this is also noted within Table 24. The table also demonstrates that there is a strong bias towards London 2012 as it was easier to find more people who had watched the 2012 ceremony. This could be because both the ceremony and the researcher were based in the same country and therefore had better access to the host population. Furthermore, the ceremony of London 2012 was watched by a wider audience, sustained by the longevity and reputation of the Olympic Games when compared to a relatively new and niche mega-event such as the Invictus Games. As stated earlier in the methodology, initially FIFA 2014 was identified as a potential case study, yet by comparison to London 2012 and Invictus 2916, FIFA 2014 proved to be the most difficult for recruitment, with many consumers who watched the opening/closing match failing to recall there being one. Furthermore, many broadcast consumers who had watched the first match of the World Cup tuned in after the ceremony had ended. This implied that attached ceremonies, such as FIFA 2014, were less effective in terms of consumer memory and therefore less effective in contributing to social legacy. As a result FIFA 2014 was removed as a case

study within this thesis. However the limitations found when data collecting for FIFA 2014 demonstrates that attached ceremonies did not draw in their own audience, unlike the ceremonies of London 2012 and Invictus 2016 which had a captive audience whose sole purpose was to watch the ceremony. Finally, because of the niche nature of Invictus 2016, only four consumers were recruited; however, these interviews were on average longer than interviews with consumers of London 2012 and FIFA 2014. This was because Invictus consumers often remembered more about the ceremony, and had personal stories of their experience which they wanted to share.

Table 24 - Consumer interview data

Case Study	Olympic Games London 2012	Invictus Games Orlando 2016
Number of Interviews	16 (including 3 that were both London 2012 and Invictus 2016)	4 (including 3 that were both London 2012 and Invictus 2016)
Referred to throughout chapter **(Consumer, Gender, Ceremony)** **TV – consumed through technology (broadcast)** **LIVE – consumed within the stadium (in-stadia)**	**C1, F, O** (TV) **C2, F, O** (TV) **C4, f, O** (TV) **C7, M, O** (TV) **C8, M, O** (TV) **C9, m, O** (Live) **C11, M, O** (Live) **C13, f, O** (Live) **C15, F, O** (Live) **C16, F, O** (TV) **C17, F, O** (TV) **C18, M, O** (TV) **C12, M, O** (TV) **C5, M, I/O** (TV) **C6, F, I/O** (TV) **C14, F, I/O** (TV)	**C3, M, I** (Live) **C5, M, I/O** (Live) **C6, F, I/O** (Live) **C14, F, I/O** (TV)

The consumer findings presented below are informed from both consumer interviews and social media data. The tweets used were collated from the official sites of the three chosen case studies. Therefore, the tweets demonstrated below were retweeted by the official Twitter pages of the mega event. With this in mind, it is important to acknowledge a certain level of bias where we can assume the official Twitter accounts have only retweeted positive reflections of their mega event. To limit this bias, findings from the consumer interviews are presented simultaneously with the social media data.

5.1 Attitude as a critical aspect of social legacy

To begin to present the findings, it is important to establish what the understanding of social legacy was amongst the producers and consumers of the mega event ceremonies. This chapter on findings starts by comparing and contrasting the way producers and consumers perceived social legacy and how this compared to the current understanding of mega event social legacy. To avoid confusion and to explore the current understanding of the buzz term 'social legacy' consumers and producers were asked about social legacy generally. However, woven throughout this section are specific examples of attitudes as aspects of social legacy that emerged during the interviews. These are discussed and compared across the two sets of data to understand which attitude impacts are perceived as ceremony social legacy. Specifically, the examples used relate to the affective, behaviour and cognitive aspects of attitude found with the ABC model discussed earlier (chapter 2 and 3).

5.1.1 Perceptions of legacy

The first contrast to note is that the ceremony producers discussed the social legacy of their ceremony in terms of their plans for social legacy, while consumers discussed a more traditional post-ceremony general legacy. All the producers interviewed offered some insight into their understanding of social legacy definition, and each was able to answer with examples without needing further clarification. This differed from the consumers, who sometimes required prompting or asked the researcher for a definition of social legacy.

Unexpectedly, when discussing definitions, consumers defined social legacy in terms of people, before transferring their understanding of social legacy to a mega event context.

This implied that consumer's naturally felt legacy was applicable to both people and mega events.

Ermm I'd say the legacy is what you leave behind. Like after something. So, whether it be after your life or after an event or whatever. It's what's left.

(C14, F, I/O)

This finding is important to note as it suggests that consumers were unfamiliar with event social legacy and instead turned to definitions within more familiar settings. If consumers do not understand what social legacy is, legacy appears to be a buzzword used as justification for public investment but offers no realistic understanding for the public. Data collected suggests, as seen in the above quote, that some consumers understand general event legacy to be what is left behind. Within the literature, definitions of legacy are vast and often differ depending on the field published. However, the general theme of these definitions suggests that legacy is something that is 'left by will' after the natural ending of something (Fox 2010; Harper 2001; Hunter 2007). Therefore, to reflect the current view of the consumer event social legacy, definitions need to be simplified to reflect the current understanding of social legacy drawn from everyday life. This is important, as for consumers to effectively contribute to the social legacy they need to understand what social legacy is. This understanding will prevent accidental contribution to a social legacy which in turn should sustain the social legacy of the event.

More promisingly, when asked about social legacy within the planning process, $P_{Invictus}$ stated:

It's integral, absolutely.

($P_{Invictus}$)

$P_{Olympics}$ agreed, offering that social legacy should be considered within the planning of the ceremony because the opening ceremony is the start of the mega event:

It's the defining opening moment at the start with the ability to articulate more than the pure sporting competition. It has a disproportionate impact compared with any other aspect of the games.

($P_{Olympics}$)

When further prompted to understand why they considered social legacy within their planning, both $P_{Olympics}$ and $P_{Invictus}$ described social legacy as a justification for a large amount of money needed to produce the ceremony:

You know, when you're spending that much money on a sporting tournament and on ceremonies, you need to find some way to justify that you're not just spending a huge amount of pounds or dollars in fireworks, you know, there has to be some kind of longer lasting benefit.

($P_{Invictus}$)

Although different in how they discussed social legacy, both producers and consumers used examples to explain their understanding of their ceremony's social legacy. Furthermore, the producers used examples as results, to discuss how they 'measured' their social legacy; however, none of the producers had a specific or exact procedure in place for this measurement. This differed from consumers, who used examples to help define or explain what social legacy is. Table 25 demonstrates the general examples of ceremony social legacy given by both producers and consumers. The table also refers to the components of the ABC model of attitude to consider which examples of ceremony social legacy relate to the affective (A), behaviour (B) and cognitive (C) elements of attitude. Interestingly, more examples listed by consumers related to attitude than producers.

Table 25 - Examples of social legacy in relation to the ABC model of attitude

Producer Data	Consumer Data
Broadcast audience figures	Destination branding of the host destination - C
The willingness of broadcasters wanting to broadcast future events	Education and learning - C
Newspaper and online coverage - A	Increase in pride - A
Social media responses - AC	Helping people - B
Tourist levels	Increased enthusiasm - A
Inward investment	Attendance at future ceremonies - B
Public interest and perceptions - AC	Memory
Survey data	Inspiring people - AB
Increase in participation - B	Bringing people together - B

Increase in sponsorship	Changing opinions - AC
The willingness of others to host the event in the future	Increasing awareness – A
Volunteer perception and future interest - ABC	
A sense of pride - A	

To provide a contrast, Table 26 demonstrates existing definitions of mega event social legacy. From this table, it is apparent that both producer and consumer current definitions often include the word change. The definitions also focus upon both the individual and the collective who is affected by the event. This is interesting, as consumers from the showcase ceremonies often discussed and defined the social legacy in terms of themselves as individuals whereas a consumer of the supporting ceremony was more likely to discuss the collective impact the ceremony had. Overall, it appeared that the examples given by producers and consumers widely fitted within current definitions; however, the existing definitions appeared to be too focused on the host community to reflect the data from the Invictus 2016 producers and consumers.

Table 26 - Existing mega event social legacy definitions

Holt and Ruta 2015	Includes aspects associated with a mega event that are symbolic in nature and thus often lead to the creation of many stories and myths that form part of the collective memory of an event. This also comprises local residents' memories and experiences of the mega event including the actual skills and experiences that people gain through their direct or indirect involvement in the mega event
Cornelissen, Bob and Swart 2011	An essential part of the social legacy of mega events is the change in local residents' perceptions of the host city or region
Hall 1997	The manner in which tourism and travel effect change in the collective and individual value systems, behaviour patterns, community structures, lifestyles and quality of life
Bravo et al. 2016	Social impacts of mega events include all changes made in preparation for staging such events and which affect in some way the quality of life of the residents

Chappelet and Junod 2006	The ‘collective memory’ of an event. This term refers to local residents’ memories of the mega event and can also include the skills and experience they gain through their direct or indirect involvement

Unlike the examples within the literature, which are often generalizable for all mega event ceremonies, it is important to note that social legacy varied depending on which type of ceremony was being discussed. Coincidentally, the examples given matched the purpose of the event, with London 2012 discussing social legacy in terms of the host destination and Invictus 2016 discussing education and perceptions. This contrast in social legacy examples was further highlighted by those consumers who had viewed multiple mega event ceremonies. When consumers had seen more than one ceremony, they could more easily tell the difference between the aims of a ceremony’s narrative. For example, consumers often reported that the focus of London 2012 was to highlight the host community, whereas the purpose of the Invictus Games ceremony focused around the rationale behind the mega event. This they felt provided a contrast:

So, I guess London would probably be more about education, so educating people, instilling kind of pride, you know, British values I guess in people, trying to reinforce we should be proud to be British, this is all the stuff we have achieved, you know Britain is a great country that sort of stuff, it’s very diverse, its very kind of forward thinking, so all these kind of positive associations they’re trying to re-educate or educate people not only within the country but globally, this is what it stands for. Invictus, it was to educate people on what the games were about, why we’re here, but it’s also I think a bit more widely, in terms of, yeah, helping, literally helping people, so helping people to overcome kind of really bad experiences and also trying to be positive as well! Although all this negativity happened, it was very positive, it’s a time to kind of compete, kind of you know, have friendship and team-working and all that sort of stuff, so you know, so I’d say education was the main one but there were other things around.

(C5, M, I/O)

Interestingly, consumers for Invictus all gave similar examples of the social legacy of the ceremony (e.g. awareness of mental health and a desire to support relevant charities), whereas consumers of London 2012 often gave differing answers (e.g. increase in confidence, understanding of host destination, a desire to volunteer, appreciation for creative arts, motivation to watch more sporting events). This research suggests consistency is valuable to create one strong social legacy, consistently understood by all consumers. This finding adds to literature around the impact of repetition on memory and learning. This body of literature suggests that effective learning is based around repetition (Malone 2003) and that the use of repetition improves storage in a person's long-term memory (Nuthall 2016). However, although repetition is considered, consistency within this repetition is not; therefore, this research adds that for the repetition of a message within the narrative to be remembered, it needs to be consistent between the purpose of the mega event and ceremony. This is important to note as it not only helps the consumer remember the ceremony but learn from it, thus aiding the ceremony's social legacy. Therefore, producers should aim to create a narrative that features consistent messages throughout and that reflect the purpose of the mega event.

Data showed that consumers of Invictus 2016 also felt the social legacy of the ceremony was the same as the social legacy of the overarching mega event. This reflected the social legacy vision of the $P_{Invictus,}$ which strived to support the purpose of the Invictus Games. For example, tweeting post-ceremony, the chosen words echoed the speech of Prince Harry, summing up the messages consistently woven throughout the Invictus narrative:

You are all Invictus – you are now ambassadors for the spirit of these games. Spread the word. Don't stop fighting.

(@InvictusOrlando)

In contrast, consumers of London 2012 felt that the ceremony social legacy was completely different from the more sporting-focused mega event:

I think the ceremony of the Olympics; the legacy was obviously, it's there within the stadium. But then I think they inspire a generation was very much from the ceremony. Rather than necessarily the Olympics, because it's not the sort of spoken about, obviously there were posters and stuff that said it, but it wasn't really spoken

about in the actual events it was more focused on the athletes – as it should have been! Ermm, so I think the opening and closing ceremonies for the Olympics was the message of 'inspire a generation'.

(c14, F, I/O)

This was mirrored by the social media accounts of @London2012 which focused their post-event tweets on the host city, mirroring the experience and aims of the event. It could be said that these tweets were designed to instil a sense of pride within the host country, which could be classified as a form of social legacy. This reinforces the idea of repetition, whereby the tweets repeat the messages of the narrative thus embedding them in the memories of their consumers:

When our time came, Britain, we did it right. Thank you. #ClosingCeremony #London2012

(@London2012)

In terms of social legacy, perhaps the ceremony of London 2012 had too many social legacy messages to be listed in one simplistic tweet, unlike the consistent messages summed up by the Invictus tweet. Again, this supports the proposition that in order to be effective, ceremony narrative should be consistent in its repetition. To do this, the narrative should include the same message in multiple formats to ensure multiple opportunities for consumers to interpret the message. Both events also frequently used their social media accounts to prompt consumers to recall their memories of the ceremonies, thus enhancing the repetition of the narrative post-event:

Pic: Remember when James Bond and HRH the Queen jumped from the helicopter? Don't see that every day #openingceremony

@London2012

By discussing examples of social legacy, it was clear that a lack of consistency within the narrative had created an inconsistent social legacy for the showcase ceremony (London 2012) compared to the supporting ceremony (Invictus 2016) (Table 27). Furthermore, the examples given by consumers showcased a strong indication to include memory as a form of social legacy. Therefore, if consumers felt memory was a strong outcome of the social

legacy, it is important for producers to understand what enhances memory, such as repetition and consistency.

Table 27 - Comparison of consumer-perceived legacy

Consumer perception of showcasing ceremony social legacy	Consumer perception of supporting ceremony social legacy
Globally, I think more people might have been more interested in what the UK perhaps has to offer, or they might have been more interested in the history. I think because in the ceremony, I suppose, they probably tried to show innovation, it might have, ermm, increased people's interest in the UK as a nation to do business with, maybe? C8, M, O	*The mental health aspect, because we're very aware of the physical injuries and obviously physical injuries are talked about a lot and there's not a stigma really about it anymore. Whereas mental health, there's still very much you get frowned upon for having any kind of mental health issues. And PTSD is obviously a major one. Most of the soldiers come back with PTSD. So, I think through the way they talked about that, I wouldn't necessarily have known it was such a big issue without the Invictus. So, by teaching me that it is such a big issue they've left an impact and a legacy on me as an individual in how much that needs developing and it needs help and that it is such an issue.* C14, F, I/O
So, educating people, instilling kind of pride, you know, British values, I guess, in people. C5, M, I/O	*It was to educate people on what the games were about, why we're here, but it's also I think a bit more widely, in terms of, yeah, helping literally helping people, so helping people to overcome kind of really bad experiences.* C5, M, I/O
I suppose the only legacy is, okay, I might be interested to watch another ceremony just to see how it compares. C17, F, O	*I think the Invictus gave me more awareness of what people go through in the special forces or in the forces we call them.* C6, F, I/O
So, I think the opening and the closing ceremonies for the Olympics was the message of inspire a generation. And I think that has been left behind. Like I do, like it has changed schools and it has motivated people and provided opportunities for young people within sport, and I think that's a good legacy to have left behind. C14, F, I/O	*I would hope it is that people will change their opinions around people with disabilities, that they're more open towards it, that they, ermm, don't judge as fast. But they also realise that not every disability is a visible one, so that there are people with mental disabilities, so that if somebody who doesn't seem disabled goes to a disabled toilet, don't judge them because they might have an invisible disability, so things like that.* C3, M, I/O
I think it helped with your view of where we stand globally as an impact on other cultures. C6, F, I/o	

I suppose if you talk about, like promoting sport and participation, and like healthy eating and all that. C4, F, O	
The legacy was to get more people, younger people taking up sport more regularly. C12, M, O	
Some of them might have got an interest in the creativity and the art work that was used in it, the drama. C7, M, O	

Overall, producers planned for social legacy when creating their ceremonies, and were clear that by doing so they would be justifying the spend required for the ceremony. Furthermore, these planned examples of social legacy often related to affective, behavioural or cognitive aspects of attitude. However, while 'legacy' is used as a buzzword for justification (Bladen et al. 2017; Cornelissen et al. 2011), consumers were unsure how to define social legacy and gave varying examples in an attempt to explain. This implied that while legacy may be useful for justification for economic investors, social legacy as justification may not satisfy the concerns of the general public. Examples of social legacy from consumers also varied depending on which ceremony they had viewed. London 2012 consumers gave a variety of examples, while Invictus 2016 consumers were consistent in their examples. However, these examples were again focused around the ABC model of attitude. This is because of the use of repetition within the Invictus ceremony as well as across their social media platforms and the mega event. Therefore, in order to strengthen social legacy, producers should strive to incorporate repetition within their narrative.

5.1.2 Social legacy and memory

As seen in Table 26, memory is also a consistent theme within current definitions, a behavioural component of attitude. However, data showed a contrast between producers and consumers whereby producers did not include memory within their definitions. Instead, it appeared that producers wanted a more tangible change as a result of their ceremony rather than a long-lasting memory. This differed from consumers, who felt that social legacy, in particular, could be defined as how the event was remembered:

I guess if people remember it and talk about it, is it something that you remember years down?

(C1, F, O)

Consumers felt that as long as the ceremony was remembered, that was a good social legacy and sometimes the only social legacy of the ceremony. Interestingly, some consumers felt that this social legacy of memory as a result of the ceremony would last longer than the social legacies of the sporting event. If this is the case, perhaps ceremonies need only produce a lasting memory in order to satisfy the consumer in terms of return on investment:

I think the ceremony, I still think the ceremony, if you talk to British people about it. I think, it might be that I'm slightly obsessive about it, but I think people will still have a clear memory of it, and where they were and how they reacted to it, and I think that will probably, that may persist further than actual individual sporting medals in the, during the Olympic Games themselves.

(C16, M, O)

Memory proved to be an integral part of the social legacy for consumers as not only did it appear most consistently, consumers also felt that memory of a ceremony was a common attitudinal aspect across all consumers. For example:

I think actually the opening ceremony is kind of we'll all have different memories of different parts of the Olympics, and mine and my wife's memories will be linked by the stuff that we went to see whereas the opening ceremony is that kind of unifying point that kind of we can all say, ah yes, we all saw that at the same time, ermm, possibly in the same way.

(C16, M, O)

This differed from the examples given by the producers who failed to include consumer memory within their discussions around social legacy but instead focused on challenging perceptions:

We did have some research, people at the tourism agency shared some research with us that showed there were still parts of the world that thought of Britain as an ex-colonial nation, where people still probably walked around in pea suits, with rolled newspapers under their arms and bowler hats and brollies! And not an image that

none of us would probably recognise, that probably dates from the 1930s and you can see why some of these stereotypes linger, so yes, we wanted to challenge some of those stereotypes, we wanted to present a much more contemporary face of Britain.

(P*Olympics*)

I think that Invictus because it's so new is more about changing perceptions and understanding mindsets.

(P*Invictus*)

However, memory was discussed within the interviews of the producers in terms of whether people still talked about the ceremony long after the mega event as a criterion of success. This reflected a more 'affective' approach to memory whereby the producers ranked consumers feelings toward the ceremony as a success factor. This demonstrates a mismatch between the consumers who nearly all identified their memories of the ceremony as an aspect of attitude change/development/strength and the producers who strongly understood social legacy to be a change in perception. This finding is important, because if consumers and producers value social legacy differently, producers are less likely to achieve the social legacy goals of the mega event.

5.1.3 Change in attitude as a critical aspect of social legacy

Another contrast to note is that, although both producers and consumers discussed attitude change, producers' defined social legacy as change while consumers preferred to use broader terms such as impact and effect. The producers of the ceremony talked more specifically about creating a change in perception whereas the consumers saw a broader impact within change including behaviour, understanding, and perceptions. This suggests that perhaps producers underestimate the impact their ceremonies have on creating behaviour aspects of attitude. Furthermore, with no attempt at measuring ceremony social legacy, producers were unlikely to gauge the broader 'changes' offered by the consumers. This also shows differing expectations between what producers think their social legacy role is versus what the consumers think the ceremony's social legacy should be. Therefore, producers should strive to create a measure for their ceremony which encapsulates their aims for social legacy as well as the expectations of consumers. This

could enable producers to become more transparent with consumers about what their social legacy is and what has been achieved.

When discussing change, producers specifically considered a change in mind set or perception to be key for achieving attitudinal development as a critical aspect of social legacy:

We wanted to challenge some of those stereotypes, we wanted to present a much more contemporary face of Britain as innovative, creative, tolerant, diverse, I guess the kind of UK that most of us see most of the time.

($P_{Olympics}$***)***

I think that Invictus because it's so new, is more about changing perceptions and understanding mindsets.

($P_{Invictus}$***)***

All three of these quotes suggest that a change (or challenge) is needed in order for a social legacy to occur. This is interesting, as even though the events have different purposes, supporting the mega event or showcasing the host, each producer felt that their event should encourage some degree of change. Again, this mirrors current definitions of the social legacy which highlight the role of change in creating social legacy (Bravo 2016; Cornelissen et al. 2011; Hall 1997). However, when compared to definitions of general mega event legacy, change is not a key factor. This suggests that change is specifically key to social legacy. However, it should be noted that change is not the only form of social legacy and that consumers could also adopt new or strengthen existing ideologies, feelings or behaviours. As change is highlighted as a key component of social legacy, producers must be clear about what changes they want to see. Once producers are clear about which changes they intend to see in consumers, these can be communicated within the narrative. Furthermore, PInvictus suggested that these definitions could be narrower by specifying that it was, in fact, the attitudes of the consumer that they aimed to change:

We talked about every detail per audience group, how do we want them to feel when they leave?

($P_{Invictsu}$***)***

Although all producer interviews suggested a change to be within the definition of social legacy, each producer's idea of change specifically reflected the aim of their ceremony. This is interesting as only one of the ceremonies (Invictus 2016) aimed to support the social legacy of the mega event itself. Therefore, Invictus aimed to create a change in both the attitudes of the consumers of the ceremony and of the mega event. By comparison, by separating the narratives of the ceremony and mega event, London 2012 and only had the potential to change attitudes of those that consumed the ceremony. This differs from the literature which does not specify that the change needed for social legacy relates to the purpose or type of ceremony. As a result, the definitions within the literature focus on changes for the host destination: 'Social impacts of mega events include all changes made in preparation of staging such events and affect somehow the quality of life of the residents' (Bravo et al. 2016). Findings from this research suggest that the purpose of the ceremony (supporting or showcasing) affects who the recipient of change is (impact on an individual or global reach).

Although 'change' was only sometimes used in consumer definitions, examples of change were often given. Predominantly, this theme of change was reported by Invictus 2016 consumers. The examples given by these consumers showed that the changes made by them reflected the purpose of the event's narrative and the social legacy discussed by the consumers:

Invictus I don't see, I mean it's completely changed my attitude obviously, I think it would anybody, I defy anybody, well anyone that went in with a somewhat naive attitude of oh are they going to be alright? Then you see them throwing themselves into the pool and you know (laughs), so yeah that really changed my attitude on what is a disability and maybe it's not a disability, maybe it's just an opportunity to do something else. So yeah that definitely changed my attitude. My behaviour? I think I am probably a little bit less noticing about people's disabilities now because when you're around them every hour for like two weeks you just stop noticing them really.

(C6, F, I/O)

I think in some regard it has changed the way I think about the topic, especially after talking with so many families and with the athletes themselves. It definitely had an

impact. You get a better understanding about what they are going through. You're more open to watch them as well.

(C3, M, I)

Although less prominent within the data, some London 2012 consumers also demonstrated a more personal change in themselves as a result of their ceremony experience (e.g. increase in confidence, new-found interest in sporting events). This differed from Invictus consumers who changed in ways that reflected the ceremony's narrative (e.g. awareness of mental health, understanding of the mega event's importance). By reporting these changes (affective, behavioural and cognitive), consumer data suggests that ceremonies do in fact produce a social legacy, and, furthermore, that the ceremony is responsible for the types of changes produced. This implies that producers need to be aware that the narrative they design creates attitudinal changes in its viewers. Producers also need to understand why these changes happen, to effectively design their narrative to reflect their intended social legacy. By understanding this link, producers can choose if they want to impact consumers through their individual experience or through a global understanding of a cause. For example, C15 discussed how the experience of attending the ceremony on their own had changed them:

Ermm, and the fact that I'd done it on my own as well, and I thought well, actually, I can do these things on my own. But no, I thought no actually I've done this, I can do anything. And I started, as a result of that, I did actually start going to music gigs and that, music festivals from having gone to that. So yes, it has actually had a big impact.

(C15, F, O)

Others described how, by watching the ceremony, they had developed a relationship with the sport in general. The final change to note was seen amongst consumers who were volunteers during the period of London 2012. Each of these consumers reported seeing a change in themselves; however, these will not be used to inform the proposed framework as it cannot be distinguished whether it was their volunteering experience or ceremony experience that inspired this change.

Overall, in terms of attitudinal change, the findings demonstrated a link between ceremony narrative and change in terms of social legacy. A consumer who has learnt from

the narrative often changes their attitudes, on both affective, behavioural and/or cognitive levels, to reflect the narrative. However, this process was not displayed consistently across all ceremonies, and therefore work needs to be done to understand how best to enhance this process within ceremonies that aim to achieve a attidue development as a critical aspect of social legacy. Discussion around this point can be found in the following section surrounding the impact of emotion.

5.1.4 Period of time for social legacy

The fourth contrast between producers and consumers was found within discussions around the period of time in which social legacy could occur. While producers were more open-ended, consumers attempted to put boundaries around the period of time for a social legacy to occur. However, these boundaries were inconsistent amongst consumers. Almost all consumers described this period of time as 'after the event'. More specifically, time periods ranged from 'twenty years' to 'six months'. Interestingly, this shorter time of six months was described as a peak period for social legacy:

Well, you've got a peak period around and for a short time after, for six months or so after the Olympics when everybody's on a high, especially because we did so well and because it was a brilliant event and this that and the other, and it gives everybody a good summer and it gives everybody an uplift.

(C11, M, O)

Therefore, neither producers nor consumers agreed on a specific length of time for a social legacy to be produced. This is mirrored within current literature, where multiple views on when best to measure legacy, in general, are inconsistent and non-specific. A recent systematic review of mega event legacy literature suggests that, currently, timeframes used within literature rarely exceed five years (Bocarro et al. 2018), although others offer that timeframes from legacy can be both short (e.g. cultural festival) and long (e.g. infrastructure) (Preuss 2007). Furthermore, interviews with producers show that currently there are no key performance indicators or measures in place for social legacy. Instead producers use more informal methods to get a general feel from consumers as to how successful the ceremony is in terms of legacy as discussed below.

Perhaps then, there is no need to confine social legacy within time boundaries, as although some of the consumers felt it necessary to consider a timeframe for social legacy, there are in fact many examples of legacy lasting longer than a period of several years, e.g. infrastructure, transportation links. This research suggests that due to multiple timescales offered with this data, the focus on social legacy should be on sustaining a consistent attitudes post-event. This reinforces the view of the producers and current definitions, which usually propose social legacy to be longer-lasting than the event itself (Preuss 2007) but fail to include a specific time boundary. This suggests that the length of an event's social legacy is fluid, often dependent on the type of event and the aim of the social legacy vision. However, a time period may become important when measuring the social legacy of the event. $P_{Olympics}$ added that, ideally, you should be able to measure this impact because investors probably would not invest if they could not see the impact of previous occasions.

Producers also stated that it is hard, especially over time, to distinguish between the social legacy outcome of the ceremony and the mega event:

Then there's been lots of evaluation since most of which goes on about things like tourist levels, inward investment, perceptions, that continues. After a while, of course, it gets difficult to disentangle the impact of the opening ceremony and the rest of the Games.

(*$P_{Olympics}$)***

Unusually, $P_{Olympics}$ offered two ways in which they measured success in terms of social legacy. First, they explained that research into tourist rates, inward investment, people's senses of positivity or negativity about the host city, gives a rounded view of the social legacy in terms of the host city. Second, and somewhat more relevant for social legacy, $P_{Olympics}$ suggested that, more 'affective' measures such as 'pride' in fact played a role in considering if the ceremony was a success:

And that's not to be confused with jingoism and flag-waving but something which says yeah, you said the right things about us, you encapsulated us in the round, but you've presented a positive image of us which we like.

(*$P_{Olympics}$)***

Examples within consumer data also suggested that pride was a strong indicator of attitude as an aspect of social legacy. This suggests that existing research into measuring pride (Wood 2006) could be utilised as a strategic way of measuring social legacy post-event. These examples can be measured through a comparison of previous and future events; however, $P_{Invictus}$ alluded that there was a missed opportunity for a survey of the ceremony audience that could have been used effectively to measure the social legacy. Implications of this missed opportunity suggest that the organisers of the mega event did not value their ceremony in terms of social legacy enough to include it in their post-event evaluations:

And they did a survey, but we weren't able to be included what people were asked, so we did get feedback. We did get a lot of these big things about being inspired and moved and, you know, the crowd, and that the opening ceremony had got a very high rating, both ceremonies got a very high rating, but they didn't ask the right questions, so I feel like that was a bit of a missed opportunity.

($P_{Invictus}$)

Yet, forming a standardized measurement for social legacy may not be a realistic target, as the social legacy examples given by producers aligned with the overarching purpose and experience aims of each individual ceremony. For example, when asked about social legacy, $P_{Invictus}$ explains the difference they felt between the Olympic Games legacy and their legacy in terms of social outcomes (quote below). Furthermore, they highlight the critical role of a ceremony in enhancing legacy for a 'new' mega event:

I think that for the Olympic Games, it's often more about infrastructure and about the provision of facilities or transport infrastructure than it is about sport. Although in London, you know, one of their big campaigning themes was that they wanted to bring the Games to London to inspire a generation to join sport at a time when children were turning off sport. You know, there's an awful lot of research about how successful they've been or not in doing that. And as I say, I think the Olympics is more about infrastructure and I think that Invictus, because it's so new, is more about changing perceptions and understanding mindsets.

($P_{Invictus}$)

Overall, the range of outcomes noted by producers and consumers and their corresponding measures imply a certain level of uncertainty around social legacy. This research suggests that a 'one size fits all' method may not be feasible due to the differences between ceremony types and ceremonial purposes. The implications of this upon the conceptual framework will be further discussed in the following chapter.

5.1.5 Negative consequences of social legacy

Negative legacy is outside the remit of this study, and therefore neither producers or consumers were directly asked about it within their interviews. However negative impacts upon attitude was occasionally mentioned by consumers; the findings of which are reported below. The examples and definitions given implied that negative consequences of the ceremony were often disregarded by producers. This finding mirrors the existing literature, which fails to take a critical perspective in identifying the negative side of event social legacy; specifically true for non-sporting mega events (Bocarro et al. 2018). It is important to note that, mirroring the literature, the producers of the ceremonies focused on the intentional social legacy outcomes, potentially overlooking other unintentional outcomes. By doing this, they focused on the positive elements of social legacy, neglecting to consider any negative impacts towards consumer attitude. This bias towards positive social legacy was also mirrored within all consumers' perceptions of social legacy:

Well, it's something that has a positive effect, ermm, for the future, isn't it? It's something that has some sort of an impact that is positive for, well for the population?

(C15, F, O)

However, by contrast, some consumers did have a more pessimistic view of ceremony social legacy compared to producers' data. This highlights the need for a measurement of social legacy, as the producers showed a different understanding from the consumers of what they thought social legacy was. For example, C12 suggested that the social legacy from London 2012 was stronger within the south of the country than in the north:

I couldn't feel it at the time being in the north of England, I don't feel it hit the north that side as much as it could have. So, I feel like there's no Olympic legacy north of Birmingham basically. Because the velodrome was in Manchester, but apart from

that everything was down south and now I'm living in London and I've been to the Olympic Park and the legacy there compared to the north of England is amazing.

(C12, M, O)

Furthermore, consumers were slightly more pessimistic about the social legacy of the ceremony of London 2012 than Invictus 2016, whose consumers undoubtedly felt there had been a social legacy as a result of the ceremony.

Finally, some consumers felt there were no attitudinal implications at all from the ceremonies. Instead, they felt the ceremonies had worth because they both marked the starting of the event (which helped to differentiate a mega event from a normal event), and they encouraged people to watch the sporting events:

Probably because the ceremony enthused so I watched the whole lot and I probably watched sports that I wouldn't normally watch. I probably watch those sports now and still have a bit of an interest in it, which I probably wouldn't have done before.

(C17, F, O)

In this case, although the ceremony has not created a social legacy on its own, it has enhanced the social legacy of the overarching mega event. This is interesting, as the narrative of the ceremony was different from the narrative of the mega event. This finding highlights a connection between consuming a ceremony and sustained consumer enthusiasm. Literature around mega event consumption often considers the viewership levels of ceremonies and mega events (Ali-Knight et al. 2009; Billings 2008; Tomlinson 1996) but little explores the effect that consuming a ceremony has on consumer enthusiasm for the remainder of the mega event. Data from this research showed that this sustained enthusiasm happened because the ceremony caught the attention of the consumer and enthused them to maintain their attention throughout the period of the mega event:

I think the ceremony was also part of the legacy, and if you didn't get people enthused at the beginning they wouldn't watch and therefore the legacy afterwards, where people perhaps taking up a sport or being interested if they couldn't play, to watch it, all the spectators, you wouldn't have got that.

(C17, F, O)

This is important as the data shows that ceremonies are not only important for creating affective and cognitive elements of attitude development but for potentially also causing behaviour impacts such as enthusing the audience to consume the remainder of the mega event. This is supported by the ABC model which suggest behaviour to be a component of attitude. Further implications of enthusiasm for the proposed conceptual model in relation to attention will be discussed in the following chapter.

Overall, while producers traditionally focused on their intended, (and therefore positive) social legacy, consumers had a range of opinions surrounding negative legacy. Some felt that ceremonies created no social legacy at all because that was not their purpose. Others felt that the social legacy produced was contained to the host community and did not reach other parts of the host country. Negative legacy was most often discussed for London 2012 rather than Invictus 2016, as consumers had no doubt that the later any attitudinal changes were entirely positive.

5.1.6 A definition of perceived ceremony social legacy

Overall, when discussing social legacy, both producers and consumers listed examples that coincided with the intended purpose of the ceremony. Both producers and consumers of London 2012 offered examples that related to the image of the host destination, whereas producers and consumers of Invictus 2016 relayed examples that related to the purpose of the mega event. Furthermore, the producers and consumers of the Invictus Games were consistent with their examples, clearly reflecting the consistent attitudinal aims of both the mega event and the ceremony. This finding implies that those that work with social legacy are able to strengthen academic definitions of mega event social legacy through their practical experience. Although each producer understood social legacy, each prioritised different attitudinal elements of social legacy, as demonstrated through the examples they gave. Because of this, this research argues that social legacy is connected to the type of mega event rather than a general concept applicable to all mega events. Implications of this suggest that in terms of defining social legacy, perhaps a general definition is limited in its use compared to an event-specific social legacy definition and target. This relationship between the aim of the ceremony, consistency and social legacy is explored throughout the remainder of this chapter.

To conclude this section, this research offers that to create a consistent social legacy the understanding of social legacy should be mirrored between producers and consumers. Using the above discussion, two perceived definitions of social legacy are produced to demonstrate the overlaps and differences between producers and consumers.

Collating all the data, producers define social legacy as:

A change in consumer attitudes directly related to the overarching purpose of the ceremony, unbound by a period of time.

Collating all the data, consumers define social legacy as:

The direct effects following completion of the event that result in sustained overt and covert attitudinal changes and lasting memories for society over a period of several years.

Overall, as demonstrated above, there are a number of inconsistencies between the two definitions formed from the producer and consumer data. The implications of this finding suggest that these inconsistencies may hinder the successful creation and measurement of social legacy. If consumers and producers do not share the same understanding, any social legacy contribution from consumers could be seen as accidental. A more consistent understanding would aid in a consistent and sustainable attitude develpment, deemed a success by both producers and consumers. Perhaps, in this case, consumers should be involved (or co-create) within the planning of the ceremony to aid in their understanding of its narrative.

5.2 Planning

This section of the findings explores the process of creating a ceremony narrative in order to understand the planning process in relation to attitude as a critical aspect of social legacy. To do this, the producers' aims for the ceremony are considered, and, as a result, a typology of ceremonies is proposed. Plans for co-creation within the ceremony are then considered as an emergent theme within the producer data. From this, it can be concluded that two forms of co-creation were used within the ceremonies including co-creation in planning and delivery. This section is important for understanding the success of the producers' plans for the ceremony narrative mapped against the consumer data.

5.2.1 Ceremony narrative

To understand why producers and consumers defined social legacy using the examples above, producers were asked to discuss the intentions they had for the ceremony, including what type of experience they were trying to create and their aim for the consumer post-ceremony. To complement these findings, Berridge's (2011) theory around experience aims is explored to understand the producers' intentions. Interestingly, it is also important to note that whilst the producers have motives and goals for each ceremony, there is a lack of any form of performance indicators. This appears to be because the mega events are reviewed as whole rather than considering the impact (or legacy) of both the sporting events and the ceremonies. This is somewhat surprising given the separate aims for both mega event and ceremony.

5.2.2 The aim of the ceremony

Overall, data revealed that producers plans for their ceremonies focused on both the cognitive and affective experience aims suggested by Berridge (2011) (Table 28). This could be for several reasons. First, it is important to remember that the ceremonies were 'public arenas' for acting and performing (Silk 2015) and that a certain level of spectacle was expected by the consumer. A ceremony that solely proposes cognitive aims may lose its sense of performance and therefore lose consumer attention. On the other hand, a ceremony with only affective aims may lose its ceremony status, as ceremonies are defined by their ability to dramatize social values in order to further social goals of specific groups (Gusfield 1963; Epstein 2013). Second, ceremonies are expected by stakeholders to both entertain and contribute to a return on investment. For example, after increasing the ceremony budget of London 2012, the then Prime Minister David Cameron is quoted as saying 'The Opening Ceremony is a great advertisement, and if you think of the millions of pounds we are spending it's probably worth between two and five billion of free publicity for this country' (Mastrogiannakis 2016: 95). This inclusion of both cognitive and affective aims provides ceremonies with a unique position for enhancing affective, behavioural and cognitive aspects of attitude by enabling consumers to learn while being entertained. This differs from other events whose focus is on entertainment

over education, therefore enhancing the rationale for investigating the social legacy of ceremonies.

Table 28 - Evidence of cognitive and affective experience aims

	Olympic Games	**Invictus Games**
Cognitive Experience Aims	Education Change in perceptions of the host community	Education Increasing awareness Changing perceptions
Evidence	Purpose to show people the 'true' side of Britain Disprove/embrace stereotypes Showcase of British history and talent Demonstrate Olympic values (athletes' parade, oath, speeches) Fireworks	Purpose to change people's perceptions by showcasing the ongoing value of the injured servicemen and women Storytelling Use of images and videos on a big screen Athletes' parade Speeches
Affective Experience Aims	Pleasure Emotion, pride and nostalgia	Increase feelings and emotions of pride, sadness, understanding and empathy Pleasure
Evidence	Use of celebrities throughout Range of performing arts (dance, song, drama) Changes in staging and use of props Inclusion of more sober moments in history Audience participation	Emotional storytelling using real people over actors Performance (drama, music, song) Use of celebrities Fireworks

However, this research found that experience aims were biased towards cognitive or affective depending on the nature of the sporting mega-event and the use of the ceremony. This was demonstrated by the contrast between $P_{Olympics}$ compared to $P_{Invictus}$. For example, when discussing their ceremony aims or (as they called them) 'desired exit states' for the general public, $P_{Invictus}$ focused on more cognitive aims compared to the affective aims of the Olympic ceremony. This mirrors the type of ceremony whereby the supportive ceremony used cognitive aims to educate and the showcasing ceremony used affective aims to impress:

We felt they needed to feel like they had been educated, impressed, appreciative, motivated to be supportive, moved and inspired.

($P_{Invictus}$)

It's a pretty unique and an enormous opportunity to articulate what matters to us at that particular time, and the us being the Games, the London Games. So it's trying to say something about the kind of Games that we want to present to the world, it's trying to represent quite a lot about the host city London, at that particular time, its history of heritage, its vision for the future, its values, and even more than that it's trying to represent aspects of the United Kingdom in the same way.

($P_{Olympics}$)

The aims of the Invictus ceremony were also readily advertised to their consumers on their social media platforms by the event's stakeholders:

We will seek to educate people around the globe about the devastating impact of the unseen wounds of war @KenFisherFHF #InvictusGames

(@InvictusOrlando)

By advertising the experience aims of the ceremonies online, the producers are both promoting the event and managing the expectations of potential attendees (Inversini and Williams 2017). However, within their interviews, consumers were not asked what they had expected from the event, which would have illustrated the effectiveness of this strategy. Instead, the data showed that Invictus 2016 consumers echoed the experience aims when asked what the purpose of the ceremony was:

Whereas from Invictus you, like I didn't really know it was a thing, never having watched it, so it did sort of inspire, not inspire, it did teach me how hard it is for some of these people coming back from war, like it's not something I know, obviously I know people get injured in war but it's not something I know or really needed to think about. But it does show you that actually there is a lot more support needed in these places and what they're going through and how amazing they are doing, ermm, so I do think it taught me that. And, ermm, you do need more to think about them. I do think that was very obvious with the war side of things having such an impact on these people's lives.

(C14, F, I/O)

In contrast, $P_{Olympics}$ centred their ceremony experience aims around the host nation. $P_{Olympics}$ offered:

The aims followed the pitch of the games which set ambitions to inspire future generations, to welcome the world, but it was also informed by what kind of aspects of our history, what kinds of aspects of our values, what vision for the future did we want to share.

($P_{Olympics}$***)***

The producer of London 2012 felt that by having the host country within their aim they could work to overcome stereotypes by showing a true representation of the host city:

So yes, we wanted to challenge some of those stereotypes, we wanted to present a much more contemporary face of Britain as innovative, creative, tolerant, diverse. I guess the kind of UK that most of us see most of the time. We wanted to challenge some of those traditional, old-fashioned stereotypes, but we weren't afraid of playing to some of them, I mean, that doesn't mean there isn't a place for heritage, that will have been clear in many of the sequences.

($P_{Olympics}$***)***

This emphasis on host country by $P_{Olympics}$ offers insight into why looking at social legacy in terms of attitude towards a host destination is a popular trend within literature (Hall 1992; Hogan 2003; Tzanelli 2015). The focus on the host destination can also provide an explanation as to why a broader attitudinal lens, specifically in relation to ceremonies, is often ignored or neglected. If the aim of the ceremony is focused around the host destination, the social legacy, in turn, can be seen to be localised. This research suggests that in order to achieve attitudinal development on a global scale, the ceremony itself should focus on a broader narrative that is consistently relevant across the globe (e.g. Invictus, whereby Invictus is a global phenomenon).

Furthermore, aims differed depending on the type of audience. For example, $P_{Invictus}$ explained that the aims differed for different audience types including the athletes themselves, their friends and family, the general public and international television audience. Referring to the earlier discussion around consistency within narrative, changing the ceremony experience for the in-stadia and broadcast audiences did not

impact upon consistency. This is because the experience aims for both audience types still fell under the overarching purpose of the mega event:

And then we had sponsors identified, and media and governmental heads of state separated, and veterans as well, that we wanted to pay tribute to that might have been present at the Games, so those are an exampling of the desired outcomes we had for those groups.

($P_{Invictus}$)

Consumer data shows that categorising experience aims by audience type (athlete, friends and family, general public) is an effective way of planning for social legacy. The consumers of Invictus 2016 often mirror the desired attitude exit states set by the producers, showing that this strategy is also effective for achieving attitude change/development as an aspect of social legacy. This implies that because the experience aims were relevant to each specific group of audience, they positively responded to the aim. For example, the general public needed to learn about the life of a veteran whereas an athlete already had this knowledge. Unfortunately, the sample size was limited and did not include athletes or friends and family, so the success of those specific experience aims was not tested:

So, that's the second main audience we had, and then, of course, the general public. We felt they needed to feel like they had been educated, impressed, appreciative of the servicemembers and their plight, patriotic being that we were in the USA, motivated to be supportive, moved and inspired.

($P_{Invictus}$)

Yeah, I suppose the Invictus Games just kind of made me think a bit more or have more awareness or appreciation of what the sacrifices people make to kind of serve in the army and, errr, how brave they are and how they can kind of, you know, even if these terrible things do happen to them there's still a way forward for a lot of these people.

(C5, M, I/O)

Here, it should be noted that these aims referred to in the quote above are less about creating a narrative and more focused on the intended attitudinal outcomes for the consumer. Instead of focusing on the depictions within the narrative, $P_{Invictus}$ considered the outcomes from the narrative, e.g. emotions, behaviour, beliefs. This is important, as it showed that within the planning stages the consequences the ceremony had upon the consumer were considered alongside the aims of the ceremony. If this is so, the narrative could then be matched with the desired states for each consumer. Using this method, mapping the desired exit states onto the consumer understanding of social legacy can prove a useful tool in measuring social legacy. For example, the $P_{Invictus}$ stated that to build on the work of the Invictus Games Foundation they aimed to create more awareness of mental health within their ceremony:

So, they asked us to come up with some creative ideas for doing a ceremony that would really be more impactful, be more global, interesting or relevant to an international TV audience, and also that had a really strong focus on the hidden injuries of war, so on mental health issues.

($P_{Invictus}$)

As a successful reflection of this aim, the consumers of Invictus 2016 also highlighted awareness surrounding mental health within their examples of social legacy:

In relation to the Invictus Games to create more awareness around issues, mental health was one of the big issues that was being highlighted.

(C3, M, I)

This method used by $P_{Invictus}$ and the data collected in these interviews fits with the conceptual framework offered by this research in terms of linking a ceremony's experience aims with social legacy, and will be discussed further in the next chapter. Implications of this suggest that mega event ceremonies do have a strong impact upon the social legacy of the mega event if experience aims of the ceremony are consistent, well thought-out for consumer types, and are of interest on a global scale. Experience aims are less effective if they are too focused on showcasing the host country.

Data from $P_{Invictus}$ also suggested that cognitive-desired exit states or experience aims (Berridge 2011) supported the overarching purpose of the mega event itself and thus created a link to social legacy:

We wanted to give people, and other things that happened in the Games did this to further the message, but it's giving people the toolkit in order to take action.

($P_{Invictus}$)

This statement is particularly useful for reinforcing the idea that a ceremony can influence a consumer's attitude and ultimately their behaviour as a contribution to social legacy by giving them a 'toolkit for action' found within the ceremony's narrative. This also reflected 'attitudinal change' as an example of social legacy provided by both producers and consumers. $P_{Olympics}$ also alluded to the ceremony experience aims reinforcing the values of the mega event itself, concluding that peace, respect and excellence were the basis of every ceremony in the history of that particular mega event:

Each opening ceremony, you also realise they're joining a history that goes back to over a 100 years in the modern Games and ultimately back a couple of millennia, so you are joining, you are joining a pretty unique family and you have responsibilities to that as well. So, there are values the Olympic movement bring to it, peace, respect, excellence, the basis of every opening ceremony.

($P_{Olympics}$***)***

The discussion with producers around ceremony experience aims demonstrated two distinct types of ceremony narrative addressed through multiple combinations of cognitive and affective aims. First, as $P_{Invictus}$ demonstrated, were those ceremonies designed to support the purpose of the mega event by relaying messages consistent with the purpose of the mega event. Second, $P_{Olympics}$ stated, ceremonies were designed to showcase the host city or nation. These ceremonies focused less on supporting the purpose behind the mega event and more on showcasing the chosen host.

Drawing from the data collected and a further scan of current ceremonies, this research adds to limited ceremony literature by proposing a taxonomy (Figure 16) of mega event ceremonies, including the four following categories:

1. Standalone ceremony
2. Attached ceremony

With the overarching aim to:

3. Support the purpose of the mega event
4. Showcase the host destination

When scanning for further examples of showcasing and supporting ceremonies (Discussion Chapter - table 29) it is apparent that ceremonies also differ depending on the type of ceremony they are. The first, a standalone event that is classified as a mega event on its own, commonly seen within the Olympic Games, the Invictus Games, the Commonwealth Games and the Ryder Cup. The second, where the ceremony is attached to a sporting element of the mega event such as the case of the FIFA World Cup, the Super Bowl and the UEFA Champions League Final. Currently, a typology of ceremonies does not exist; however, this research proposes that in order to fully understand why ceremonies are effective tools for creating a social legacy, their differences must be considered. As a result, further research is needed to solidify the proposed typology specifically around attached ceremonies.

The type of mega event ceremony (standalone or attached) and the aim of the ceremony's narrative (support or showcase) had an implication for the type of social legacy it produced. For example, consumers who watched the standalone ceremonies of London 2012 and Invictus 2016 chose to do so by purchasing tickets or choosing to view the ceremony on TV. By contrast, consumers of attached ceremonies (FIFA, UEFA, Superbowl) do not need to purchase a ticket specifically for the ceremony; instead, they purchase a ticket for the sporting event (in which the ceremony was included). This means that attached ceremony consumers may have little or no interest in the ceremony's content, instead only interested in watching the event that immediately follows. This could offer an explanation as to why there was a lack of FIFA 2014 consumers found in the data recruitment process, and why many consumers could not remember watching the ceremony. Data showed that the consumers who chose to watch the ceremony (standalone) were more likely to pay attention, therefore becoming immersed in the ceremony, than those who were 'just' waiting to watch the sporting event (attached). This

is because the consumer of the standalone ceremony had chosen to watch the ceremony and therefore had a vested interest in the ceremony before it started.

Finally, although within the discussion's surrounding experience aims social legacy was not mentioned, by mirroring the narrative to the desired attitude exit states implies that the producers aim to create an impact upon their consumers. Less consistently, London 2012 consumers also gave examples which broadly matched the aims of the showcase ceremonies. However, it should be noted that consumers of the showcase ceremonies varied with their social legacy examples, contrasting the supporting ceremony consumers who consistently recalled the impacts to their attitude. This implies that to be successful in terms of creating a social legacy through ceremonies, supportive stand-alone ceremonies were more effective. This is because: a) consumers were interested in the ceremony; and b) consumers found the messages within the ceremony to be consistent, making them easier to remember and understand. Implications of this suggest that the attached ceremony was limited in its impact upon the consumer attitude. Furthermore, producers should consider focusing their ceremony's narrative on broad messages that are consistent with the purpose of the mega event as well as relevant and of interest globally.

In order to further understand how experience aims embedded in ceremony narrative are successfully translated into social legacy, the remainder of this chapter on findings discusses the techniques producers used to sustain their desired attitudinal exit states and the impact this had on consumers.

	Supporting *Ceremonies which emphasise the aim of the mega event by communicating global messages embedded in the values of the corresponding mega event. Social legacy reinforces the social legacy of the mega event creating a consistent understanding amongst its audience*	**Showcasing** *Ceremonies designed to emphasise the host destination by providing a narrative embedded in local history and culture. Social legacy produced is often focused on understanding the host destination, enhanced by individual experience*
Attached *Ceremonies connected to the first or last event within the mega event. These ceremonies do not require the consumer to purchase a separate ticket to the ceremony*	(Not within the examples of this project)	Little or No Social Legacy (FIFA World Cup, Super Bowl, UEFA World Cup)
Stand-alone *Ceremonies which are events in their own right. These ceremonies require the consumer to purchase a separate ticket to the ceremony*	Intended Social Legacy (Invictus Games, Ryder Cup, Warrior Games, City of Culture)	Multifaceted Social Legacy (Olympic Games, Commonwealth Games, City of Culture)

Figure 16 - Matrix of ceremony taxonomy

5.3 The role of co-creation in enhancing the social legacy

While discussing their experience aims for the ceremony, the concept of co-creation emerged in several forms within the data. Currently, legacy literature does not engage with co-creation and, therefore, as an emergent theme, co-creation was not explored within the literature review or conceptual framework of this thesis. Consequently, this section begins by presenting a small review of co-creation literature before discussing related findings.

Since the early 2000s (Prahalad and Ramaswamy 2004), research surrounding co-creation has spread, emerging from the service management field (Galvagono and Dalli 2014) to

be explored in multiple fields including design (Sanders and Stappers 2008), value (Payne et al 2008), service (Vargo et al. 2008, Gronroos and Volma 2013) and organisations (Lee et al. 2012; OHern and Rindfleisch 2010). In a review of co-creation literature, Galvagno and Dalli (2014) conclude that most recent research fits within a stream of 'theory of co-creation', offering perspectives from service science, innovation, technology, management, and marketing and consumer research. These trends are still apparent in the most up-to-date research (Ramaswamy and Ozcan 2018a; Ramaswamy and Ozcan 2018b) As a result, many definitions of co-creation exist. As a summary, Prahalad and Ramaswamy (2004: 8) suggest that co-creation is:

- The joint creation of value
- Co-construction of service experience to suit the context
- Joint problem definition and solving
- Personalised experiences
- Experience variety
- Continuous dialogue
- Innovating experience environments

Defined in experience design literature as 'the joint creation of value by the company and the consumer; allowing the consumer to co-construct the service experience to suit their context' (Prahalad and Ramaswamy 2004: 8), co-creation differs from the 'traditional view of economic exchange' whereby consumers and producers are on opposite sides (Galvagno and Dalli 2014: 644). Instead, co-creation aims to place consumers and producers on the same side. Although traditionally viewed from an organisation-consumer perspective, co-creation can be seen as an important strategy for getting visitors engaged in experiences and events (Richards et al. 2014). Furthermore, research reports increasing demand for more participative and interactive experiences to contribute to meaningful, personal narratives and lasting memories (Campos et al. 2018: 239). Yet, co-creation is little explored within the field of event management. This could be because, by their nature, events are physically organised to create strict division between producers, consumers, performers and spectators (Richards et al. 2014). Instead, research focuses on the use of co-creation for creating value in tourism experiences. Even then, literature is limited to focusing on co-creation between the tourism organisation and the

tourist, neglecting to consider the role of consumer-to-consumer co-creation (Rihova et al. 2014). For the context of events, this is unfortunate, as consumer-consumer interaction is often more readily available in terms of atmosphere, social media and shared consumption. However, whilst research neglects co-creation, this is not to say that co-creation is not being practised within the industry.

However, tourism literature is useful when considering co-creation in mega event ceremonies due to the potential for mega events to impact on tourism (Marris 1987). Within this body of research, Morgan (2007) offers that co-creation happens when we see 'the visitor as co-creator of the experience in a creative space' (2007: 3). Furthermore, this co-creation should happen in every aspect from design to consumption (Eraqi 2011: 79). In order to summarise the role of co-creation in tourism experiences, Campos (2018) offers a conceptual framework based on tourism literature; covering tourism experience design, tourist attractions and events, hospitality and tourism management and marketing (Figure 17). While the framework is useful for understanding the influences that may affect co-creation, the model does not explore the role of co-creation in planning for experiences.

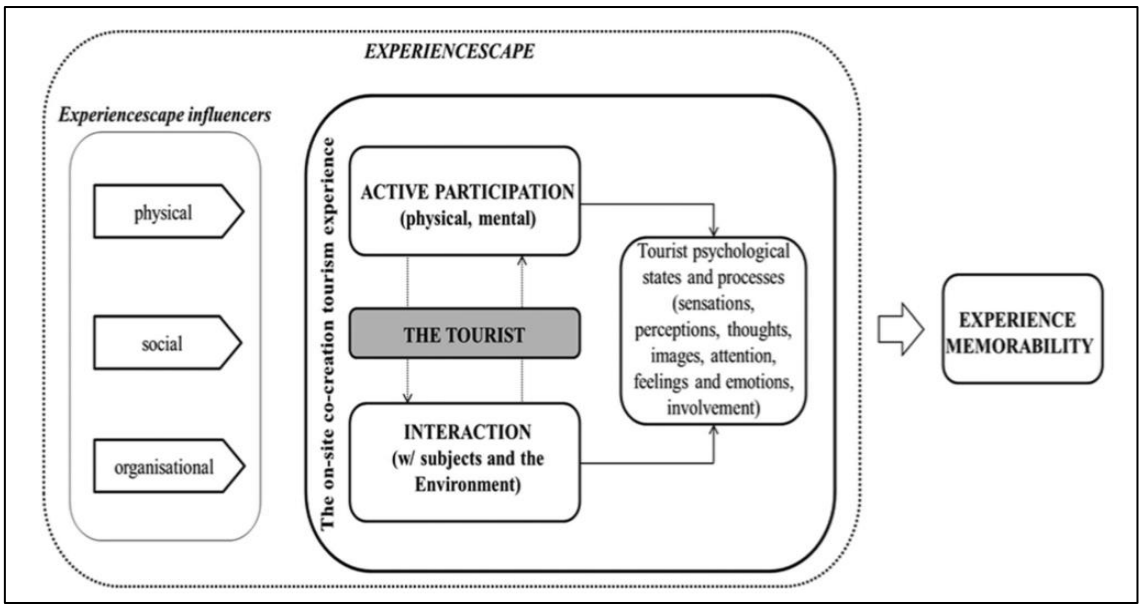


Figure 17 - The tourist on-site co-creation experience

(Campos et al. 2018: 392)

Surprisingly, given the lack of co-creation research within event management literature, data from this thesis found co-creation to be a useful strategy for enhancing social legacy within the context of a mega event ceremony. This data mirrors some of the elements within the tourism conceptual framework (Campos et al. 2018), such as memories, attention, feelings, emotions and involvement. However, unlike the tourism co-creation model, co-creation in this context is seen to be important in both the planning and consumption of the ceremony. By exploring both the producer and consumer data, the findings below offer some contribution to the co-creation in events gap and discuss the implications of co-creation to the conceptual framework of this research.

5.3.1 Co-creation within the planning of narrative

Co-creation is not a term which directly appeared within any of the producer interviews; however, examples of co-creation between producers and consumers are hinted at throughout. These examples are categorised within this research as 'co-creation in planning' and 'co-creation in delivery'. As the categories suggest, producers demonstrated the inclusion of consumers first within the design of the narrative and the second within the narrative performance. By contrast, although agreeing producers had done a respectable job in creating a narrative that showcased their country, consumers failed to observe the use of co-creation within the planning stage. This implies that although producers valued the input of a sample of consumers, they did not realise that consumer co-creation was used within the planning process. However, consumers may not need to know about this process as the current use of co-creation appeared to be effective in producing narrative that consumers were proud of:

It was classy and it kind of got the British culture across which was quite good.

(C12, M, O)

Categorised within 'co-creation within planning', $P_{Olympics}$ talked about the planning process behind the design of the ceremony and the role of the consumer in this process:

So we, ermm, Martin Green, who's the head of ceremonies for IOC, he and I spent quite a long time, ooh probably four years, doing a tour of the UK, meeting people in the creative, sporting, tourism, creative industries, cultural worlds asking them not to create an opening ceremony for us because we knew we wanted to do it in a different

way, but asking the question you gave us: What messages would you like us to articulate?

($P_{Olympics}$**)**

This quote demonstrates that producers instinctively valued the input of the consumer in creating the ceremony's narrative. In terms of co-creation, this involvement of the consumer allowed for personal meaning to be integrated into the narrative. This personal meaning within the experience can be seen as a value for the consumer (Prahalad and Ramaswamy 2003). In the spirit of co-creation, following on from the above quote, $P_{Olympics}$ describes how the consumers' wants and needs were collated to make the brief for the ceremony's narrative:

So, what do we want to say? So, we spent probably six/nine months preparing all of that, and then Martin wrote it up as some kind of report and that became the brief we used to have discussions with potential artistic directors and artistic people and eventually obviously with Danny Boyle. And of course, it was a mixture of the most obvious aspects of what the Games were about, and we went back to the pitch of the Games back in 2005, which set ambitions to inspire a future generation, to welcome the world to the UK, but it was also informed by what kind of aspects of our history, what kind of aspects of our British values did we want, what vision for the future did we want to share.

($P_{Olympics}$***)***

If considered in terms of a traditional value production chain (Porter 1985) (producer, distributor, consumer), the case studies appeared to be production-led rather than consumer-led. However, throughout the interviews, it became clear that in fact both the ceremonies of the Olympic Games 2012 and the Invictus Games 2016 used co-creation within planning to create consumer-led elements in their ceremony narrative. As a result, although consumers were not aware of the consumer's role in the planning process, they felt that they could identify with elements within the narrative:

And I think also it appealed to lots of different age groups. It wasn't just, you know, well that's for the oldies, that's for the youngsters, it was across, the elements of it

were across the kind of spectrum of age and also social classes as well which I think was good, ermm, everybody identified with something in it.

(C17, F, O)

The data shows that a strength of using co-creation strategies within ceremony planning is useful for enhancing consumer identification and their emotional attachment, which in turn impacts upon their memory of the ceremony. This is demonstrated by the difference in the responses of London 2012 consumers (above) and the lack of data from the FIFA 2014 consumers. Within their interviews, producers of FIFA 2014 state that it is down to the host planning committee what is featured within their ceremony. The hosts of the FIFA World Cup are given two guidelines, thus suggesting the design process relies more heavily on the successful/unsuccessful input of producers over consumer input. If this is the case, then it is not only the ceremony producers who need to understand the implications of a carefully designed ceremony narrative. By utilising a potentially producer-led strategy, the narrative of the FIFA ceremony neglected to include elements highlighted as important by its viewers such as historical figures, global messages or storytelling, thus reducing the memory and impact of the ceremony. This could offer explanation for the lack of data collected for FIFA 2014 which ultimately resulted in the removal of FIFA as a case study:

So, we give two or three guidelines for the local organisation in charge of their ceremony. The first is to present the host city. Second, we like for them to touch on football history if possible, the history of football in the host country.

(P_{FIFA}***)***

Whilst FIFA is no longer a case study, it is important to understand how the lack of co-creation resulted in a lack on data as a result. For example, this lack of co-creation could be a possible explanation for why consumers of FIFA 2014 struggled to remember the narrative of the ceremony:

Can you remember much about what actually happened during the ceremony?

Ermm, right, well a lot of water under the bridge since then. To tell you the truth, no I can't I'm afraid.

(C10, M, F)

Although with slightly less consumer involvement, Invictus 2016 also considered consumer needs and wants within their planning process. To facilitate this process, $P_{Invictus}$ started with a strategic alignment process with the ceremony's stakeholders:

The analysis of the audiences, their initial states of minds, and how we wanted them to think, feel and behave afterwards.

($P_{Invictus}$)

Although this technique had less involvement than the $P_{Olympic}$ strategy, in that consumers were not physically approached, this process suggested that right from the outset $P_{Invictus}$ were thinking of how they could influence their audience to contribute towards social legacy. This was done by considering the initial state of the consumers and the state the producers wanted the consumers to leave the ceremony, thus mapping intended changes. Within this initial stage, this implies that social legacy could, in fact, be a result of consumer-led co-creation within the design stage. If this is the case, ceremony social legacy could be made stronger by projecting a narrative that is relevant and of interest to the consumer.

This contrast is intriguing as it demonstrates three approaches to the ceremony planning process (Figure 18). At one end of the scale $P_{Olympics}$, whereby consumers are actively included by the producers. At the other end P_{FIFA}, who adapted a producer-led strategy to planning. Finally, as a mid-way strategy, $P_{Invictus}$, who did not actively involve consumers but considered audience-focused outcomes (emotions, understanding, behaviour) within their planning stage. Findings from the producer data suggest that producers felt the involvement of the consumers increased a feeling of shared ownership and understanding of the narrative. Consumer data suggested that co-creation within planning helped the consumer to identify with the narrative. Furthermore, this identification helped the consumer to remember the ceremony better than the ceremonies which did not consider the consumer. This suggests that by including consumers within the narrative design, ceremony social legacy can be strengthened by tailoring its meaning to consumer interests.

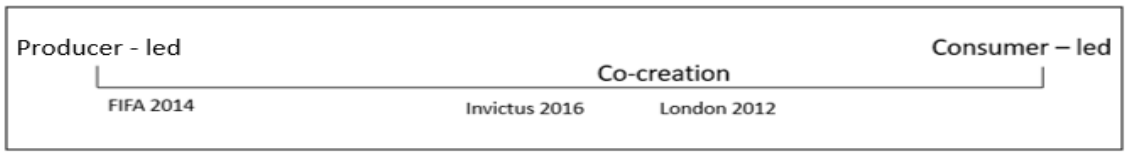


Figure 18 - Scale of consumer involvement in ceremony planning

The link between co-creation and memory is not new within the current literature. When discussing memorable consumer experiences, Beverland et al. (2016) state that by introducing consumer involvement in the production of an experience, a consumer has a greater investment in a memorable experience (2016: 150). However, literature around co-creation and mega events is sparse, requiring further research into co-creation, especially considering 'participative planning processes' that increase the engagement of the public in planning mega events (Ziakas 2014). The data found within this thesis supports this, by suggesting that co-creation in planning has a positive effect on the consumer's relationship with ceremony narrative. Furthermore, due to both the impact on identification and memory, this research adds to existing thought by proposing that co-creation has a positive link on consumer social legacy. Following the theme of co-creation, both producers and consumers also alluded to aspects of 'co-creation within delivery'.

5.3.2 Co-creation within the delivery of narrative

Both the producers of London 2012 and Invictus 2016 highlighted within their interviews the involvement of the audience during the narrative performance. Furthermore, consumers also noted levels of involvement and inclusion using examples of audience participation and identification. Predominantly, co-creation was noted by $P_{Olympics}$ when discussing the aims of the characters within the narrative. $P_{Olympics}$ primarily talked about the importance of making the audience themselves feel like they are a character in the ceremony's narrative. Talking about the ceremony director, $P_{Olympics}$ offers:

So, he wanted to blur the point where you have the star, the professional actor and performer, the volunteer case and the people who just turned up with a paying ticket but were also part of the cast.

($P_{Olympics}$)

This is a key point to note in relation to this research's conceptual framework (chapter 3). Green and Brock (2002) suggest that in order for narrative transportation to happen, the audience must be immersed. The conceptual framework in this research suggests that to apply narrative transportation to a ceremony context, the audience must be moved beyond immersion to a state of flow. The finding demonstrated by the above quote reinforces the framework, as involvement has repeatedly been reported to favourably impact upon flow (Aykol et al. 2017). By blurring the line between performance and audience, producers favourably impacted upon the flow levels of their audience. Furthermore, $P_{Olympics}$ felt that encouraging the consumer to become part of the narrative was a selling point for the event, even tweeting in the run-up to the event:

There are no spectators. Everyone in the stadium will be part of the #OpeningCeremony magic – they're learning their part right now!

(@London2012)

This suggests that $P_{Olympics}$ felt that this inclusion of the consumer could be used as a technique to attract consumers to attend the ceremony.

Supporting the use of these inclusion techniques by producers, consumers felt that when they identified with the narrative, they felt part of the ceremony. This is exciting, as it showcases co-creation of narrative to be interesting to consumers as well as producers:

I think it was so well created that you just felt as if you were part of it all.

(C11, M, O)

However, there were other reasons besides identification that consumers highlighted as making them feel included, such as the stadium itself and audience participation techniques (examples of co-creation). From this, it can be assumed that $P_{Olympics}$ were successful in using co-creation within their ceremony and made their consumers feel included as a result. For example, when discussing the use of seat lighting, C13 offered:

It was quite impressive as well, when you were in, and you saw everybody's lights moving across the other side of the stadium. And it was quite inclusive as well I think.

(C13, F, O)

To further encourage the consumer to identify and become emotionally attached to the narrative, producers discussed techniques for including the consumers within the narrative. $P_{Olympics}$ aimed to include the consumer within the narrative for a number of reasons:

I think, well you'd probably have to ask him but, the reasons we all understood from that, was that we felt it would create more impact, that the audience themselves would feel more engrossed within the storytelling if they were part of the storytelling, it would be an even more special experience for them.

($P_{Olympics}$***)***

In terms of social legacy, this suggests that when a consumer was engrossed in even part of the narrative they were more likely to remember and understand it. Again, this supports the suggestion that co-creation, both within the planning and during the ceremony, may be a powerful tool for enhancing a consumer's contribution to social legacy. Furthermore, $P_{Olympics}$ extended their theory of audience involvement to include the speeches in the ceremony, considering that not only are the audience engrossed but they also felt the experience was even more special:

I think you get a much better sense, even as a television viewer, of realising that I'm not just watching, you know, Kenneth Branagh, delivering a speech, but that everybody, whether they are, whether they've paid a huge amount for the best seats, whether they're in the Royal Box or they're standing right at the back up in the Gods somewhere, were wrapped by this because they were involved in the story as well as just a viewer. And I think you could also interpret this as a slightly deeper British sense of democratic participation, that we all had a part to play in this, and that in these Games they were indeed everyone's Games.

($P_{Olympics}$***)***

This is important, as the speeches within a mega event ceremony provide a significant platform for delivering not only sport-related themes but other ceremony-focused themes (Gorenak and Topler 2016). In the case of $P_{Invictus}$, these themes support the mega event while $P_{Olympics}$ focus their narrative around a showcase of the host nation.

This result of inclusion is important in relation to the proposed conceptual framework as a link to immersion and flow. Moreover, C9 discussed within their interview how they felt time fly by whilst watching the ceremony; a key component of both immersion and flow (Brown and Cairns 2004; Csikszentmihalyi and Csikszentmihalyi 1992). Moreover, they described how this feeling still occurred now when re-watching the ceremony:

I think it's the sort of thing that's like, 'cause the problem is that if I put it on, nothing else happens, every time I think 'oh I'll just put it on in the background', four hours later, I've achieved absolutely sod all.

(C9, M, O)

This quote demonstrates the suggestion within the conceptual framework that ceremonies are capable of producing a state of flow within their consumers due to their enjoyment and loss of sense of time (Csikszentmihalyi and Csikszentmihalyi 1992). Producers demonstrated that this process is enhanced by co-creation in planning and delivery. Moreover, if this is the case, then ceremonies are potential platforms for enhancing attitude developments as social legacy via inclusive narrative. In order for this to happen, both producers and consumers demonstrated the inclusion of stories that were both emotional and inclusive, and that this was vital in encouraging consumers to become emotionally immersed in the ceremony narrative.

5.4The use of narrative for creating a social legacy

This section of the chapter moves away from the planning stage of the ceremonies to consider the use of narrative in achieving the experience aims of the producers. The following section's structure contains deductive elements of characters, events, and settings found in Chatman's (1978) narrative theory. This is not unexpected, as both the producers and consumers were asked about each of these three categories in their interviews. However, within these subthemes, both producers and consumers were naturally keen to talk about the stories related to each of the narrative elements as justification. Therefore, storytelling became an essential part of the narrative discussion. Furthermore, the characters used in order to tell these stories included the use of the consumer as a character, thus contributing to the conversation around co-creation.

5.4.1 The types of stories used in creating a narrative

During their interviews, both producers and consumers discussed the use of storytelling. Here, it is important to note that this project follows a structuralist view of narrative whereby each narrative contains both story and discourse. In this theory, story can be defined as 'the content or chain of events (actions and happenings), plus existents (characters and items of settings)' (Chatman 1978: 19). This section of the findings chapter considers the elements related to the story part of ceremony narrative, discussing the content, characters, and action.

Interestingly, producers discussed two distinct types of stories: those that embedded a narrative of the host destination, and those that focused on the purpose of the mega event. As a result, consumer data demonstrated two contrasting opinions on the use of these stories whereby consumers felt both pride and apprehension. The section below discusses both the producers' use of stories and the consumer responses in terms of attitude development as an aspect of social legacy.

During their interviews, both $P_{Invictus}$ and $P_{Olympics}$ spoke at length about the elements of storytelling within their ceremonies:

We had to do a lot of soulsearching and talking to stakeholders about it, because we knew that without doing it carefully, there's so many amazing, heartbreaking but triumphant and inspiring stories of course, but we couldn't possibly tell them all, so we had to find stories that kind of represented a very broad cross-section.

($P_{Invictus}$)

This quote demonstrated that the stories within the narrative often represented broad messages that could be translated to multiple audiences. Moreover, $P_{Invictus}$ highlighted the importance of telling broad stories on their social media platforms:

Their stories are as amazing as they are unique. They focus on what can be achieved rather than what can't – Prince Harry #InvictusGames

(@InvictusOrlando)

However, $P_{Invictus}$ and $P_{Olympics}$ both used contrasting types of stories. $P_{Invictus}$ demonstrated the use of stories that supported the purpose of the event including stories from athletes, friends, families of athletes, and political leaders:

If you take DT's story, for example, his injuries were horrific, but his story was really about how the only reason he survived was because of the role his friends and family played, and he's quite a personality, we knew him from the 2014 Games and we knew that he had a very strong and graphically powerful story to tell and that he would be good at doing that.

($P_{Invictus}$)

As discussed previously, this consistency between the mega event's purpose and the stories within the ceremony positively affected the consumers of Invictus 2016, who, as a result, consistently gave examples of how the ceremony had impacted upon their attitude. Furthermore, it appeared that these stories were equally effective across nationalities due to their globally-applicable topic:

Ermm, I know it was about, ermm, the values of the Invictus Games, so they emphasised that a lot, what the Games are about, what the values are, what they're trying to achieve with it, and then especially a lot of attention to mental health because there is a general idea that mental health is being disregarded when talking about disabilities. So, there's been a lot of effort lately to emphasise mental health and the Invictus Games completely fitted in that, really trying to emphasise mental health.

(C3, M, I)

Explaining their rationale for choosing generalizable stories, $P_{Invictus}$ spoke of the difference in purpose between showcase and supportive ceremonies:

"I think often, in an Olympic ceremony or Commonwealth ceremony, it's about a fantastic showcase of a host city and it's about a big bang and it's about profile and ticket sales, but I think with Invictus we had the privilege, you know, of doing something that's purer, that was about changing people's perceptions, and I think that was about changing perceptions and showcasing the ongoing value of the

injured servicemen and women, and I think that was very much aligned with the overarching aims of the Games themselves."

($P_{Invictus}$)

This quote helps to reinforce the taxonomy proposed by this research (section 5.2.1), by demonstrating how the stories of $P_{Invictus}$ focused on supporting the purpose of their event. While existing literature commonly acknowledges ceremonies as a platform for showcasing narratives of a nation (Hogan 2003; Konstantaki et al. 2016), it neglects to consider the ceremony as a platform for more globally-relevant messages which may impact upon global attitudes. Data from the producers and consumers of Invictus 2016 show that this is an oversight within the literature, as the less 'host-focused' narrative is also vital for its consistent contributions to social legacy.

Agreeing with existing literature, $P_{Olympics}$ used stories to showcase the host country and its history. Interestingly, $P_{Olympics}$ considered that the stories chosen should portray a truthful image and not just be used to create a celebratory image of the host:

So, we didn't want it to be jingoistic, we didn't want it to be, in fact, we were determined that it wouldn't be a jingoistic glorification of Britain in the Empire but that it should celebrate enduring values of the British.

($P_{Olympics}$)

Bearing in mind the producers of the showcase ceremonies focused their stories on advertising the host nation, it was somewhat surprising to find that, commonly, consumers only watched the ceremonies of their own country. When asked why they had chosen to watch the ceremony, it appeared that British consumers who had watched the ceremonies of London 2012 had only done so because the Games were in their home country. This suggests that tailoring the narrative of a ceremony to brand a host destination is limited in its use when consumers often only watched the ceremony of their own destination. Furthermore, these consumers admitted that normally they would not have watched the opening and closing of the Olympics:

London, I guess was slightly different because it's my home country, and you're kind of interested in that, but if it's Rio, Tokyo, Russia coming up for the World Cup, to be

honest, I've got no interest in seeing Russia's opening ceremony, I've got no interest in seeing Qatar's opening ceremony.

(C5, M, I/O)

Although many of these consumers felt that 'because it's my home' was rationale enough, others suggested that it was the connection to their home and the patriotic link that it created that enticed them to watch the ceremonies. More commonly, people linked their reason for consuming a 'Home Games' with a sense of apprehension, whereby they were concerned that the ceremonies would embarrass the country.

You were just thinking, Oh God, the British one's going to be terribly embarrassing and awful, and so yeah, I was kind of had to watch it really (laughs), to see how bad it was going to be.

(C16, M, O)

Furthermore, not all consumers had such a positive reflection of the use of destination branding within the ceremony;

The only thing I'm slightly cynical about is I do think there is a slight tinge of propaganda. I did watch it a little bit to see how honest they would be about you know, they used to run the world, the Empire, and we weren't very nice about it, so it was just interesting to see a potted history of the UK that we're showcasing to the world.

(C6, F, I/O)

This finding suggests that the producers of London 2012 were right to portray a truthful image of British values with their narrative, as it appears that for British consumers the ceremony was more important than any other Olympic ceremonies.

To attract a more global audience, the ceremonies chose to include a range of stories that translated to a global and culturally diverse audience. This research highlights ceremonies to be unique in their potential to provide a platform to communicate messages that contribute to attitude change/development/strengthening on a global scale rather than on a national or local scale. However, $P_{Olympics}$ spoke of stories that were, although relevant

to the host destination, designed to overcome outdated or untrue stereotypes and showcase the host nation on a global platform:

We wanted to challenge some of those stereotypes, we wanted to present a much more contemporary face of Britain as innovative, creative, tolerant, and diverse, I guess the kind of UK that most of us see most of the time. We wanted to challenge some of those traditional, old fashioned stereotypes"

($P_{Olympics}$***)***

As a reflection of this, consumer interviews with non-British nationalities suggested that the ceremonies were also of interest:

I also think that for the London ceremony, that's probably for a lot of Olympics, the purpose is to show, like, some of the British ways.

(C1, F, O)

Destination branding is a common theme in event tourism literature (Getz 2008) and often considered as a form of legacy (Jago et al. 2003; Jordan 2011; Knott et al. 2015). The interviews with consumers of London 2012 supported current literature by demonstrating that the branding of the country during the ceremony was something they felt was necessary:

So, to me, that's about celebrating the host nation and giving the world a taster of what the host nation's about, and I suppose with something like Britain, people know a bit more Britain than if, I don't know, the Central African Republic hosted the Olympic opening ceremony, I think we would all learn a hell of a lot sort of thing about their culture.

(C9, M, O)

Although many consumers felt that branding the host destination within the ceremony was a good use of narrative, a theme of 'cynicism' was highlighted in the showcase ceremony interviews. Consumers often felt that ceremonies were just an opportunity for countries to out-do each other:

It would appear that the Olympic Games, they try to outdo each other every four years, so although we put on an absolutely fantastic ceremony, the following city tried to outdo England and no doubt another host city will try to outdo that host city.

(C10, M, F)

This was interesting, as it seemed that consumers were stuck within a paradox of wanting the ceremony to contain enough spectacular not to embarrass the country, but too much spectacular made them feel as though the ceremony was competing with previous ceremonies. Consumers suggested that this competitive outdoing of each other had led to extreme amounts of money being spent on ceremonies. Furthermore, they suggested that the competitiveness combined with the extreme budget meant that the ceremonies were losing the heart of the mega event:

I mean, I know it's kind of 'oh we've got to showcase Britain', and so they kind of pick the nice bits or the bits they think are good. And ermm, oh don't know, it was almost as if you know all the countries are in competition with each other. Which they are on the league table, which is a bit like university league tables, you know, it's sort of there's all these athletes competing but it tends to get wrapped up with the countries competing which I kind of get into, but sometimes it slightly misses the point.

(C18, M, O)

Disagreeing with the consumers, P_{London} discussed how the ceremony organisers in fact made a conscious decision not to try and outdo the previous Olympics ceremony, stating that the ceremonies should be unique to the host and not competing:

Each ceremony is, has to be, a unique response to its place and its time, and Rio I think did that astonishingly, given the tough context they found themselves in at that particular time. And China! I remember seeing in Beijing in 2008, that extraordinary ceremony; the scale and precision of that will never be matched. And I remember I was quite close to some British journalists, and them saying to us, so you've got to follow that then (laughs) and we said, 'oh we're confident, you know, we'll be different' but while inwardly thinking, 'my God how can we possibly follow that!' But the truth is, you do, because we were very clear from the start we could never be that!

That's never us, culturally, financially, we couldn't have achieved something like that, but wouldn't have wanted to, it wasn't us. We could admire it, and we could be in awe of its extraordinary scale and precision, but that would never be us.

($P_{Olympics}$)

Perhaps significantly, this debate did not appear in the interviews of Invictus consumers. In fact, the host location was rarely mentioned in the interviews and had no implications on the expectations of the consumers. This paradox may have implications for the elements of attention and flow within the conceptual framework whereby not enough creative space (space for embracing the mental, physical and emotional environments within which creativity operates (Hermann 1991) may lead to consumer boredom resulting in a lack of attention. In turn, this lack of attention has a significant impact on the consumer's level of flow. Furthermore, the theory surrounding the satisfaction of the consumers towards the narrative may need to be considered. However, the fact that Invictus 2016 consumers did not support this debate suggests that this only needs to be considered for ceremonies whose overall purpose is to showcase the country (taxonomy, section 5.2.1).

Controversially, considering their aim of changing attitudes towards stereotypes, $P_{Olympics}$ noted that some of the stories within their ceremony might have been so focused around the host country that there may have been other countries around the world that missed the meaning behind the stories:

And there were a few things that we spoke to each of the creative teams about and said look are you sure that's gonna work and how peculiarly British is this? And frankly, there were things in each of the ceremonies so peculiarly British that I'm sure some people around the world wouldn't have got, and we'll just have to live with that.

($P_{Olympics}$)

In response, consumer interviews suggested that British consumers were aware that the ceremony was targeted at them:

They're about nations telling stories about themselves primarily to their own population, and you know they're kind of projecting our own history back to us to tell

us a story about ourselves and tell us a story of where we exist within the rest of the world.

(C16. M, O)

This implies that showcasing the host destination was of great importance in making them feel that the ceremony was a success. This view was shared by both producers and consumers. More negative consequences of using this technique can be found later in the chapter surrounding discussions on confusion.

The findings from both producers and consumers suggested that different narrative types were responsible for the type of attitude impact produced. This is important to understand if producers want to target their social legacy to reflect the narrative of their ceremony. As demonstrated by Invictus 2016, for supporting ceremonies the narrative within the ceremony depicts messages relevant on a global scale (mental health, war, support for injuries). These stories were received positively by the Games' audience for their consistency and relevance. London 2012 reflected a more traditional narrative, thoroughly researched as an effective tool for destination branding. Interestingly, responses to this narrative were split, with some consumers feeling a sense of pride in the host country and others who felt their embarrassment of the host country had been diluted. Furthermore, consumers felt that this type of showcasing narrative could lead to a competition where ceremonies aim to 'out-do' each other, thus becoming too host-focused.

5.4.2 The use of emotional narrative in creating a social legacy

Although different narratives were utilised between the ceremonies, producers agreed that the more successful narratives were subjectively truthful, instigating a range of affective emotions from the consumer:

And you'll remember in the industrial revolution, that whilst it was, there was a moment, there was an armistice moment in there. If you remember a kind of First World War, a minute's silence moment, and Danny wanted it to be reflective and at times sombre as well as celebratory. So, we didn't want it to be jingoistic, we didn't want it to be, in fact, we were determined that it wouldn't be a jingoistic glorification of Britain in the Empire, but that it should celebrate enduring values of the British.

($P_{Olympics}$ ***)***

This is interesting, as both $P_{Olympics}$ and $P_{Invictus}$ articulated narratives that were both honest and contained both a mixture of positive and negative emotions. Regardless of the type of narrative (showcase or supportive), in order to create impact, the ceremony narrative needed to reflect accuracy as well as provide the consumer with a range of emotions in the hope of causing 'affective attitudes'. Producers felt these emotive narratives were important due to their ability to impact behaviour:

Unless you can touch an audience member emotionally, you will never change their perception or how they think or feel about any particular subject.

($P_{Invictus}$ ***)***

The data around Invictus 2016 reinforced this idea that emotional narrative within a ceremony setting had an effect on the consumers' affective and cognitive attitudes. Specifically, this was demonstrated by the emergence of education and attitude change as outcomes discussed by consumers. Consumers of Invictus 2016 all agreed without question that they had learned something from the ceremony. Furthermore, each consumer could recall exactly what they had learned from the ceremony. Much like the examples of social legacy, consumers from Invictus all learned similar lessons from their consumption experiences. For example:

With Invictus, it is just about understanding a bit more about the reason for the Invictus Games and why it's important for these guys to kind of have, you know, life after their injuries and their time serving in the Forces.

(C5, M, I/O)

Olympic consumers, on the other hand, were rather vague about what they had learned. Although many recalled learning something from the ceremony, often they failed to recall what it was they had learned:

I think that at the time I would have learned a little bit more history, but I can't remember it now that well.

(C8, M, O)

Consumers, both British and non-British, often learned aspects of British history from London 2012. However, this knowledge failed to last with consumers over an extended period of time. This is an issue, as in order to be considered legacy the impact must remain longer than the event itself:

There was, okay, so I can't remember the exact things, but I do remember there were a few things where I was like 'oh I didn't realise they were English' some of the elements, I remember thinking 'oh I didn't realise they were English.

(C2, F, O)

Further analysis of the data revealed that Invictus 2016 was more successful in terms of consumers remembering what they had learned, because (a) the topic surrounding Invictus was new to consumers, and (b) the topic was introduced to consumers through emotional and personal narratives. Therefore, in order to create a social legacy, producers should consider designing narrative that is both emotional and innovative in order to capture attention and enhance memory:

Whereas from Invictus you, like I didn't really know it was a thing, never having watched it, so it did sort of inspire, not inspire, it did teach me how hard it is for some of these people coming back from war, like it's not something I know, obviously I know people get injured in wars but it's not something I know or really needed to think about? But it does show you that actually there is a lot more support needed in these places and what they're going through and how amazing they are doing. Ermm, so I do think it taught me that.

(C14, F, I/O)

To strengthen the argument for the use of emotion within narrative, $P_{Invictus}$ turned to emotion to immerse their audience. Speaking *of the 'graphically powerful stories' they* embed within their narrative, $P_{Invictus}$ stated that:

Obviously, storytelling was the big, the big emotional impact part and the big part about making people open their eyes and realise that there are people, that even though they look completely like a person that's not been physically affected, that they are greatly affected the same way that physical injury people are.

($P_{Invictus}$)

Consumer data shows that producers were right to include narrative that shocked consumers by being 'graphically powerful' to increase the lasting impact:

I'd say probably for the Invictus Games, it at least kind of improved my knowledge and awareness because I didn't really know that much about it before I went, like I'd seen a bit of it on the TV and stuff, I'd done a bit of research on it, so I knew a bit about what it was but it doesn't really hit home until you're there experiencing it, seeing the people, listening to them.

(C5, M, I/O)

Finally, consumers demonstrated that when learning from the ceremonies, their level of enjoyment was increased:

I didn't like the girlfriend, boyfriend scene. I think that's just because it happens every day in society anyway, whereas like the other scenes I kind of learned something from, whereas that one you see it all the time, so I felt it was pointless really.

(C4, F, O)

This is important, as elevated levels of enjoyment can be linked to elevated levels of immersion and flow, reflected within the proposed conceptual framework. Therefore, if consumers are not learning from the narrative, they may view the narrative as pointless. This decreases their levels of enjoyment, which impacts upon their state of flow. Therefore, without the opportunity to learn something new, consumers are less likely to contribute to social legacy through attitudinal impacts. Furthermore, this process, much like memory (discussed above), is enhanced by the use of personal narrative designed to teach consumers about a new topic.

While the impact of specific emotions on attitude development is outside the remit of this work, data did show that attitude as an aspect of social legacy can be strengthened by the use of a range of emotions including shock and sadness versus pride and value. Furthermore, this research demonstrates a link between audience immersion (through emotion) and audience attitude in the form of affective, behaviour and cognitive

outcomes. Without the emotional connection with the audience, producers felt they would never 'change' the attitudes of the consumer. This link between emotion and attitude as a form of social legacy was also reflected in the interviews with the consumers. Furthermore, consumers felt that the elements of the narrative that made them emotional were longer-lasting in their memory of the ceremony. Data also showed that consumers of Invictus who had been exposed to more emotional narrative compared to destination narrative (London 2012) were more consistent and agreeable about what they had learned. This proposed link is influenced by the emotional causal theory proposed by Moors (2009), discussed within the conceptual framework chapter. However, the framework proposed by this research takes this theory further by considering how this emotion and corresponding action links to social legacy when enhanced by immersion and narrative.

5.4.3 Pride as a frequent emotion

Continuing the theme of emotion as a form of affective attitude, the most common emotion discussed by both producers and consumers was 'pride'. Most frequently, pride was discussed in relation to the destination of the host. This reinforced the earlier discussions and current legacy literature (Hall 1992; Brent Ritchie 1984; Kyriaki et al. 2013) regarding the role of the destination within supporting ceremonies. Interestingly, pride was also discussed within interviews around Invictus 2016 even though the destination of the ceremony was not discussed. In fact, pride was the most common emotion discussed by all consumers; however, it appeared that the type of pride differed between the showcasing ceremonies and the supporting ceremony, and was also used differently between host and non-host viewers as well as in-stadia versus broadcast viewers.

First, and following the theme of the role of the destination, home country viewers used 'proud' to define how depictions of their country within ceremony narrative made them feel:

You don't realise how much history and the culture was actually in it, a big part of society and then you watch the Olympic Games and it all comes out. Made you quite proud to be British if that makes sense.

(C12, M, O)

This mirrored the experience aim of the producer:

If the next morning, just wandering around the host city or the host nation there's a kind of sense of everybody walking tall and feeling a bit like they are walking on water, if at that moment they feel a sense of pride, not just that they can mount a good show, cause that's important, you know we haven't let them down.

($P_{Olympics}$)

Pride for showcase consumers was used for several reasons. Consumers from the host destination felt proud that the ceremony wasn't, as they feared it might be, an embarrassment. They were also proud that the narrative presented moments of history that they felt were positive. This was interesting, as some of the younger participants felt proud of elements of history they were not present for in life or that they hadn't known about before. Finally, host consumers were also proud because of the feeling of pride that was encouraged during the Olympic period. This feeling of pride, however, was not spread to those who were not native to the host destination:

I think British people are really proud of it, so I think that's one of the things they're going to, they're always going to use that thing but for me, I don't think its life-changing.

(C1, F, O)

This strengthens the argument that for showcase events the social legacy is more targeted towards those within the host destination than those consumers from other destinations around the globe. However, when compared to the aims of the producers who wanted to change perceptions of the host country, this limit to host country social legacy demonstrates that this aim may not have been achieved.

In contrast, consumers of Invictus 2016 felt a sense of pride that was not connected to their nationality. Furthermore, their feeling of pride had little to do with the destination of the ceremony. Instead, the consumer felt pride in the event (both ceremony and mega event), the athletes participating in the event, and in themselves for playing a part in the purpose of the event. This mirrored the 'desired exit states' that the producers used to design their narrative. Even more remarkably in terms of social legacy, the consumers of Invictus 2016 described how their feeling of pride has sustained over time. For example:

Invictus I still think it was awesome and I still feel really proud of being there. It gives me a sense of pride that I was there and that I sang that song alongside all those other people and we actively helped people that had struggled. I feel really proud of that.

(C6, F, I/O)

This implies that for supporting ceremonies whose overarching purpose is to support the mega event, the sense of pride within consumers really came about from the event's global purpose rather than any internal demographics of the consumer. This allowed for a more global attitude impact to be achieved. This finding suggests that within the proposed conceptual framework, the role of pride in the consumer previous to them attending the ceremony needs to be considered. Furthermore, the consumer findings demonstrated that for consumers in the stadium, the feeling of pride was much stronger as they felt both pride in themselves for being there and proud of their country or the purpose of the event. This suggests that flow is greater within the stadium due to the role of atmosphere. This should also be considered within the re-design of the conceptual framework.

Overall, it can be said that ceremonies both showcasing and supporting produced a sense of pride in their consumers; however, these types of pride differ through experience type, geographical location and purpose of the ceremony. For example, pride is more strongly impacted when the host country is their own. Furthermore, the type of pride felt by the consumer impacted upon the social legacy of the event whereby pride for the purpose of the event was sustained over a longer period of time.

5.4.4 The impact of emotional stories on memory

The emotions within and caused by the ceremony, both showcase and supportive, also influenced consumer memory of the ceremony. When asked which parts they remembered and why, consumer responses can be split into categories of semiotics, including the settings within the narrative (Chandler, 2007) and rhetoric, specifically pathos, the emotions caused by the narrative (Aristotle 2018; Guiora 2009). Consumers of Invictus 2016 found the stories chosen by Invictus to fall within a pathos category. The semiotics category tended to come from those who had consumed London 2012 rather than from Invictus 2016:

The bit of the green grass moved, and I think the chimneys started to come up, it started to go more like the Industrial Revolution, and from that minute on I thought wow this is really, really good! And I was hooked on it.

(C17, F, O)

As demonstrated by this quote, the colours, as well as the landscape, proved popular with consumers of London 2012. The most effective was the use of the colour green, within the Glastonbury Hill scene, which most London 2012 consumers spoke about. Fascinatingly, it was, in fact, the colour of the 'green and pleasant land' that stood out to them rather than the action happening in and around the green setting:

Just random, just like, for some reason the colour green just sticks in my head. This kind of green earthy colour that we sort of evolved from.

(C5, M, I/O)

Supporting the earlier discussion around co-creation, it was interesting that consumers had a strong recollection of the green and pleasant land scene because the scene was also identified by producers as a link between performance and consumer:

For all sorts of reasons, not just in ceremonies, you know in theatre, there'll be a cross-arch or a point where this is the performance space and that's where the audience sits. Danny was determined to break that down at the beginning, and that lead, that was, one of the reasons at least, that lay behind the green and pleasant land set at the very beginning.

($P_{Olympics}$)

Perhaps then, co-creation is a valuable tool for enhancing memory by capturing the consumers' attention. However, consumers who identified this scene were often vague about the reasoning behind the scene, failing to give detail around the narrative. This could mean that consumers subconsciously felt that the 'green and pleasant land' scene was a link to their country. As a result, they identified with the semiotics of the scene as a symbol of their country and therefore could vaguely remember it many years after the ceremony. This vagueness of memory caused by semiotics differed from the memories caused by pathos:

But I possibly wouldn't remember every single thing about the opening ceremony. I'd only remember bits in particular that I thought were funny or good or moving or clever or whatever, rather than remembering the whole thing.

(C17, F, O)

These particular 'bits' that were remembered due to an emotional connection were often remembered in much more detail and featured within the ceremonies of both London 2012 and Invictus 2016. This is not surprising as the literature suggests that, firstly, emotional events more rapidly capture and maintain attention, and, secondly, emotional memories are more vivid and persistent (Brosch et al. 2013). However, unlike the 'green and pleasant land setting', these memorable bits differed from consumer to consumer. These elements also differed depending on the emotion (humour, sadness, excitement, surprise) the consumer felt at that particular time. While the link between emotion, learning and memory is established, the influences derived from emotions remain unclear as to whether positive emotions facilitate learning and negative emotions impair learning (or vice versa) (Tyng et al. 2017). However, confusion has been noted to improve learning because of an increase in intention (D'Mello et al. 2014). The findings in this thesis can neither support or oppose the role of positive and negative emotions as the emotion attached to the consumer's 'most memorable' part differed across consumers. For example, C6 remembered the moments that made her laugh:

Controversial, I'm going to have to go James Blunt on Invictus. That bit where he sang a Slade song, laugh at you? Because I love you! That's it! And that was really funny because the Americans didn't at all work out that he was taking the mickey. Yep, that really made me laugh.

(C6, F, I/O)

This link to humour within the Invictus 2016 ceremony is surprising given the nature of the event and the more serious experience aims of the producers. By fluctuating the emotions within the narrative, consumers were able to recall a multitude of emotions and the narrative then coincided with the emotions. More surprisingly, it was, in fact, the producers of London 2012 who discussed the role of humour in their ceremony:

One of the things that came across quite clearly in that work was that so much comedy featured, that actually we shouldn't be too po-faced, and that actually part of the quirky British humour must feature.

($P_{Olympics}$)

As a result, some London 2012 consumers noted elements of humour within their reflection of the ceremony. In particular, C17 felt the ceremony had humour within it but was concerned that perhaps the humour was too British for a global audience:

I think there was humour in it. I think that's, ermm, that's what I was meaning about only the British could get away with it, it was a very British humour. Ermm, and we understood it. Foreigners probably didn't understand a lot of it but they could recognise the humour of it, if that makes sense?

(C17, F, O)

More commonly, consumers described more moving elements within the narrative. Often within these memories, consumers remembered the narrative surrounding a specific event rather than the event itself. This was particularly prominent in the interviews of Invictus 2016 consumers. In fact, C3 offered that because it was an emotional memory it would be a lasting memory:

But, ermm, a very emotional moment was this military guy who was completely burnt who saved his comrades in battle, giving a speech with images on the background, so that was a very emotional moment, that's definitely lasting as well.

(C3, M, I)

This link to creating a lasting memory is important to note in connection with creating a lasting legacy. If consumers are to continue to contribute to social legacy, they must be able to recall their attitude stimuli. Referring to the cognitive and affective aims of the ceremony, it appears that although the narrative designed to entertain (humour, surprise) creates memories, the more lasting memories are often linked to moving elements of the narrative. This suggests that the producers of London 2012, and particularly Invictus 2016, were correct in including elements in their narrative that were emotional rather than celebratory.

Furthermore, and somewhat contrasting with the host-focused narrative of London 2012, many consumers explained how they remembered the elements of the ceremonies that they identified with:

I think it was Mr. Bean, cause when I was young we used to watch it, it was one of the, do you call it movies? Not movies, like sketches on TV, that always were on Norwegian TV, so we've grown up with him as well, probably as much as British people have, so I think that was fun for us to see him 'cause we haven't seen him in the Mr. Bean character for years right. So, I think that's what I remember best, 'cause everybody can kind of relate to it or they'd seen it before. So, for me, that was charming.

(C1, F, O)

This identification often correlated with a point in the person's past that more often than not was a positive point of reference. Moreover, this identification could, in theory, work both ways in that in the future, this point of reference could transport the consumer to remember the ceremony. For example, C17, from the quote above, may now be reminded of London 2012 when viewing Mr. Bean. When discussing identification, many consumers felt that having multiple possibilities for identification within the narrative was important for overcoming demographic barriers:

And I think also, it appealed to lots of different age groups. It wasn't just, you know, well that's for the oldies, that's for the youngsters, it was across, the elements of it were across the kind of spectrum of age and also social classes as well, which I think was good. Ermm everybody identified with something in it.

(C17, F, O)

Interestingly, the use of identification was more prominent within the London 2012 ceremony. This could be because the purpose of the ceremony was to showcase the host country and the consumer sample was biased toward British nationals. This was demonstrated by the earlier discussed strategy employed by $P_{Olympics,}$ whereby consumers were used to shape the narrative within the planning process. $P_{Olympics}$ also suggested that the narrative was biased towards the host destination, and that if some elements were just too British that was okay. Furthermore, it could be that because the consumers

interviewed for Invictus 2016 were new to the event, they did not identify with its narrative. On the other hand, the narrative surrounding Invictus 2016 was designed to be more educational as opposed to the more reflective nature of London 2012. Consumer responses to the Invictus 2016 ceremony suggested that being new to the narrative had a positive effect on attitude. This suggests that within a showcasing ceremony, whereby the narrative reflects one country, in order to create a social legacy on a global scale the narrative must contain multiple points of reference to enhance opportunities for identification for both the host and global audiences.

5.4.5 The role of characters within the narrative

Continuing the theme of identification, both producers and consumers discussed their responses to the use of characters within the ceremonies. Producers offered that the characters were chosen because of the stories they were associated with rather than their reputation. However, the type of characters differed between $P_{Olympics}$ and $P_{Invictus}$ due to the inclusion of 'fictional' characters in the Olympic Games 2012 (e.g. Mary Poppins, Peter Pan, Voldemort)[4] compared to the prominent 'non-fictional' characters used in the Invictus Games 2016 (the athletes). This choice of characters reflected the ceremony experience aims, whereby Invictus used their athletes as characters to educate consumers in support of the purpose of the event as opposed to the Olympic Games 2012 and the which used characters that reflected the history and showcased the host destination:

There was the science that you saw with the internet, but also the Industrial Revolution, there was the literary power of Mary Poppins and the other literary figures in that particular sequence. There was the contribution of popular culture throughout the sequence of the house and the young couple and the dance moves and all those kinds of things. And, as we said, we had comedy and popular culture in there in James Bond and the monarchy. And I guess what Danny was saying, is that if you add all of these things up that adds up to quite a lot of unique values that represent the UK.

($P_{Olympics}$)

[4] Mary Poppins a fictional character from 1964 Walt Disney Film 'Mary Poppins'
Peter Pan a fictional character created by playwright J.M. Barrie
Voldemort a fictional character created by J.K. Rowling in the 'Harry Potter' series

In response, consumers appeared to understand the rationale behind the choice of characters for both the supportive and showcase ceremonies. This implies that the choice of characters is a valuable way for producers to translate the experience aim of the ceremony to consumers:

Ermm, but I really mostly remember the nurses and Winston Churchill and the Spice Girls, and oh, and they played Bowie, which was really nice (RIP in peace), ermm, because again such, such an iconic Brit. And then they used Kate Moss to model, again British. They really, what they tried to do, and I think they did quite well, they drew really globally recognised people who were British. They didn't need to rely on, they didn't even need to gloss over anything. They merely had to point out – all of these came from Britain. We do some things really well. And it was, it made you feel really proud.

(C6, F, I/O)

Furthermore, as demonstrated in the above quote, the ceremonies featured both celebrities and non-celebrities as characters within their ceremony narrative. This implied that producers felt a mixture of both celebrities to enhance enjoyment and non-celebrities with whom consumers could identify and that this was key for achieving the distinct experience aims. Referring to the antecedents to, and consequences of celebrity identification model (Singhal et al. 2003), it is not surprising that producers included celebrities within their narrative. The model suggests that when an audience has exposure to a celebrity (such as in the case of a ceremony), certain individuals form a parasocial relationship with the celebrity. This identification with the celebrity causes changes in an individual's awareness, values, and behaviour in relation to the social issue addressed by the celebrity (Singhal et al. 2003: 107).

$P_{Invictus}$ talked most about the characters within their ceremony, mentioning a mixture of both celebrities and non-celebrities. They noted that, although celebrities were useful for drawing people in and persuading them to take the event seriously, there was always a danger that they could overpower the purpose of the event:

I think there is always a danger that the celebrity can devalue the purity of what you're trying to do; however, we had to get people to tune in, and a key way to do that is by peppering some unknown characters with celebrities.

($P_{Invictus}$)

This suggests that celebrity presence is useful for achieving the more affective aims, to attract and entertain the consumer, whereas non-celebrities who people can identify with are more impactful for achieving cognitive aims. This is demonstrated by both $P_{Invictus}$ and $P_{Olympics}$ who used celebrity presence to attract consumers in the period pre-event:

Just announced superstar line up for the closing ceremony! @official_flo @Phillips @rascalflatts @JordanSmithLove

(@InvictusOrlando)

However, $P_{Invictus}$ strongly felt that the celebrity used should be relevant to the purpose of the event. This is supported by literature which promotes the 'match up hypothesis of celebrity/product congruence' (Kahle and Homer 1985). The hypothesis suggests that a celebrity endorser may only enhance a product (in this case a ceremony) if the product's characteristics match up with the image conveyed by the celebrity (Kamins 1990: 4). Furthermore, research suggests that the right 'match up' between celebrity and product can moderate any negative effects of having multiple celebrity endorsements (Rice et al. 2012; Xu and Pratt 2018). The data collected in this research suggests this hypothesis can be applied to ceremonies, whereby producers felt that the celebrity needed to fit with the aim of the ceremony in order to have any impact. Consumers were less sure about the use of celebrities but agreed that if there were to be celebrities present, they must fit with the narrative of the ceremony.

Despite producers agreeing that celebrities most definitely had their place in a ceremony, findings from the consumer data demonstrated that consumers were in two minds about the use of celebrities at events. Like the producers, consumers often stated they felt celebrities were important at ceremonies for attracting people to the event. However, very few consumers could list more than three celebrities that attended their ceremony, and thus concluded that post-event the celebrities were unimportant:

I mean, I know there was a load of celebrities involved… I couldn't honestly really tell you who.

(C5, M, I/O)

There were a number of reasons why consumers felt celebrities should be included in ceremonies. First, the use of celebrities attracted large numbers of people to watch the ceremony. Second, within the age of today, consumers felt a certain amount of celebrity presence was expected. Finally, by using celebrities to support the event, the ceremony would have some backing and credibility.

On the other side, consumers discussed that celebrities were not needed at these events:

I don't think it would be negative if they weren't there, but it probably enhances the whole thing cause everybody knows, like a lot of people is well-known, with David Beckham and James Bond, and they probably had a positive look on them, they don't have a negative look on them, so them being there and showing that they support it is probably a good thing for the ceremony and for the Olympics of course.

(C1, F, O)

$P_{Olympics}$ also talked about the celebrities within their ceremony, mostly surrounding the types of recruitment used to get celebrities on board. Interestingly, the celebrities in this ceremony were sometimes recruited without a strong link to the narrative, in stark contrast to the characters within Invictus. Instead, $P_{Olympics}$ described a mixture of chosen and voluntary characters:

Some just came to us because they heard about it and said they'd like to do it. Some were people that Danny had worked with before, others were people approached and we had to work quite hard and cajole and encourage and make sure they were available and all that. But the majority were super keen, and it was certainly never a matter of how much we were going to pay them and things like that, it wasn't that kind of negotiation.

($P_{Olympics}$***)***

Again, this links back to the typology of the ceremony, where the showcase ceremonies encouraged characters that reflected the host nation and the supporting ceremony utilised

characters with a personal connection to the narrative. However, within their social media platform, $P_{Olympics}$ often explained their choice of celebrities by explaining their purpose within the narrative, demonstrating a link between choice of celebrity and experience aim:

Madness performed their hit 'Our House' – a song that evokes the tolerance and inclusiveness of cosmopolitan London #ClosingCeremony

(@London 2012)

However, within their social media platforms, consumers demonstrated that they were more impressed with the inclusion of celebrities who had a right to be there. This was more prominent within the retweets on consumers of Invictus, especially around the performances by James Blunt:

Love that @JamesBlunt is singing at the @WeAreInvictus, but more importantly he served in the British Army. Thank You.

Consumers also shared their concerns with having celebrities at ceremonies. First, many consumers stated that the celebrity presence had no impact on them because they were unsure as to who the celebrity was. Furthermore, Olympic consumers offered that although they knew them because they were British celebrities, this same strategy wouldn't work for other Olympic ceremonies with lesser-known celebrities:

A lot of the celebrities will be down to the country, if that makes sense. So, I watched the Beijing opening ceremony again, and I don't really remember any celebrities from there, and what celebrities they did have I'm guessing were pretty local as well, so I wouldn't know any Chinese celebrities apart from the athletes themselves.

(C12, M, O)

This implies that for celebrities in ceremonies to have the most impact, they should be globally-known celebrities rather than those attached to the host nation. However, this would contradict the overall purpose of showcase ceremonies which aim to showcase their nation's talent. Second, consumers felt that because of technological advances they see celebrities every day and therefore having them within the ceremony was not unusual.

To overcome the shortcomings of celebrity presence, findings from the $P_{Invictus}$ interview suggest that the 'other' characters were equally if not more important than the celebrities

when used in ceremonies. Celebrities, they agreed, were important for enhancing enjoyment, attracting audience members and ensuring credibility, but other characters were as important for delivering stories that were emotional and relatable. This finding is important for this research as it implies that, according to the producers of $P_{Invictus}$, in order to impact upon consumer attitude, it is in fact these other characters that provide a bridge between ceremony narrative and the consumer. This finding suggests that the antecedents to, and consequences of celebrity identification model (Singhal et al. 2003) also translates to other characters within the setting of a ceremony. $P_{Olympics}$ also aimed to embed this within their narrative by the inclusion of 'everyday actors':

Almost all volunteer dancers in this segment work for the NHS #OpeningCeremony

(@London2012)

In support of this finding, consumers of Invictus strongly demonstrated their preference for the non-celebrity characters within the ceremony's narrative. In fact, within the discussions surrounding celebrities, consumers talked about the competitors including them within the celebrity classification. Specifically, consumers of Invictus responded using the athletes as examples of characters. Within this description, there was often a story that coincided with the athlete; for example, consumers of Invictus often described the athletes who presented their stories of recovery during the ceremony:

Just the messages they were talking about were very strong kind of messages and stories, you know, I guess just the way they projected themselves and the way it all linked together, and the fact that they really were kind of trying to demonstrate really why the Invictus Games was such an important event, and why they were proud to be a part of it I guess. I got a feeling of kind of pride, bravery and that kind of stuff from them.

(C5, M, I/O)

This link between most memorable character as sporting character is interesting, as both the producers and consumers highlighted that the ceremony is for everyone, not just those interested in the sporting element of the mega event. It is surprising then that even the consumer who stated that they didn't have much interest in sport could still identify sporting characters because of the stories that surrounded them.

Overall, there are multiple implications to be drawn from the findings surrounding the characters. First, consumers appeared to be in a paradox whereby they felt celebrities were needed because it was expected and helped to attracted high viewership, but actually the 'non-celebrities' were more impactful upon consumer attitude. This was clearly seen by the lack of detail remembered by consumers of London 2012 compared to detailed descriptions of Invictus 2016 consumers. Furthermore, the findings suggest a difference between the producers' use of celebrities during a showcase event and the consumers' value of celebrity presence. This finding offers a theoretical contribution by proposing that the antecedents to and consequences of celebrity identification (Singhal et al. 2003) can be translated on to the 'other' characters within a ceremony. By suggesting this, this research proposes that when given the same level of exposure as a celebrity, a person has the same potential to build a parasocial relationship with the audience. Furthermore, consumer data suggests that using a 'real life' character identification sustains these consequences by enhancing the memory of the event. This is because the consumers felt the 'real' characters had earned the right to be there, and were therefore more emotionally receptive to their social issue. This process links the changes in awareness, values, and behaviour of the audience to the social legacy.

However, data also showed that celebrities could be used effectively if they linked to the purpose of the mega event (e.g. athlete) or often had a story associated with them. Thus, this research reinforces the 'match up' hypothesis (Kahle and Homer 1985). Celebrities that performed (musicians, actors, dancers) within the ceremonies were more often than not forgotten. Therefore, this implies that celebrities were most effectively used when combined with a story in the narrative rather than used for spectacle. This is important to note within the conceptual framework as a potential tool for enhancing/distracting flow and immersion.

Finally, and linking to social legacy, some consumers noted that the choice of celebrity needed to be carefully considered as the reputation of the celebrity would be forever linked to the ceremony. This meant, that although the celebrity was an appropriate choice at the time of use, the risk that the celebrity could do something wrong in the future could potentially affect consumer attitudes for the ceremony. For example, RS described how the scandal surrounding Sir Bradley Wiggins had, in his opinion, affected the social legacy of the ceremony:

Actually, this week I was thinking about it again 'cause Bradley Wiggins has been in the news and it seems that, ermm, he might have been bending the rules to win the Tour de France and things, and he started off the whole thing with ringing the Olympic bell. And I can remember, so he turned up in his yellow jersey and things like that, and as somebody who is a cyclist and I suppose a cyclist fan, a Brit winning the Tour de France was just like this incredible thing, one of those things I never thought I would see, and now of course, you look back on it and you kind of go, ermm yeah, you know maybe not, shouldn't have got quite as excited as all of that. So that begins to pick away at the legacy of it a bit, because you look back at it and you go, yeah well, you know we learned things about athletes and stuff like that which make the narrative a bit more problematic.

(C16, M, O)

Perhaps then, the risk of including celebrities within a ceremony narrative is greater than the impact (on a global scale) of the celebrity on the consumer. The discussion surrounding the impact of this finding on consumer attention, immersion and flow can be found in the following discussion chapter.

5.4.6 The role of protocol for enhancing the narrative

Elements or 'events' (Chatman 1978) were used throughout the ceremonies to facilitate the stories being told. When talking about events, both producers and consumers discussed both the protocol elements of the events and the creative sections. Creative sections allowed the producers to have freedom ***'to tell the story as they felt it should be told.'*** The protocol elements within the event were articulated by the sporting governing body and traditionally used within each ceremony year-upon-year regardless of the location. For example, with the Olympic Games, the Olympic Charter dictated the time limits for speeches and the inclusion of the athletes' parade and oaths (Miah and Garcia 2012). The other more creative elements were articulated by the planning team of the host nation and were often the costlier elements (Preuss 2004). When discussing these creative elements, rarely would a producer discuss a specific event but more often an overarching theme or rationale for events happening. These often mirror the experiences aims discussed above. For example, $P_{Olympics}$:

There was no question of us wanting to iterate history or rewrite history, but we did want to present a more youthful and contemporary image, that was the balance I guess between the green and pleasant land, the Industrial Revolution and then right into the internet age and popular culture.

(*$P_{Olympics}$)***

When speaking of the protocol elements, $P_{Olympics}$ felt these were necessary for distinguishing a ceremony from other theatrical shows, but, most importantly, they added value to the creative segments. Consumers agreed that there was a need to have protocol elements within the ceremony to give it a level of formality:

I think the fact that when the flame goes up, the flame's lit, it's the symbol and in the same way when it extinguishes, and the torch is lit and passed on, it's a bit like, it's the formality of it and I think you have to have something that's formal for the occasion. So, I think that actually works well in terms of it.

(C17, F, O)

$P_{Invictus}$ also talked about the importance of protocol elements within their ceremony. Unlike the well-established protocol elements of the Olympic Games, the Invictus Games is still in its infancy, and the producers were unsure if the protocol elements they had introduced such as the Invictus flag and song would progress on to future games. When mentioning protocol elements, $P_{Invictus}$ consistently associated protocol with social legacy:

The anthem? That song is legacy. The flag, you know, delivered to the stadium in a spectacular, on-message way, and that flag and how it's treated should be legacy protocol.

(*$P_{Invictus}$)***

This was interesting, as the producer linked the protocol elements of the ceremony to the social legacy of the mega event. This suggested that because the overarching purpose of the Invictus ceremony was to support the mega event, the protocol within the event supported the social legacy of the mega event too.

Overall, it seemed that producers and consumers agreed that both protocol and creative elements were needed to enhance the narrative within the ceremony:

So, we shouldn't underestimate, the protocol isn't the sort of, even the speeches, the raising of the flags, cauldron, they're all there for a purpose, and they all mean that this is not just a theatrical show, and it adds enormous value to the creative segments and the creative segments then add value to the protocol.

($P_{Olympics}$***)***

However, only $P_{Invictus}$ associated the protocol elements of their ceremony with legacy. This could be because they have witnessed the association of the Olympics and the World Cup brands with their coinciding protocol (flags, rings, anthems) and think this is one of the ways to build a brand legacy. On the other hand, it could be that having already established their protocol elements, the other two events place less emphasis on them in terms of legacy. Consumer data suggested that very rarely did consumers link protocol to social legacy; instead, they felt that the creative segments enhanced their understanding of and attitudes towards the event. Furthermore, it is apparent that all the producers thought that the creative elements were just as important due to the stories and rationale behind their inclusion in the ceremony. Findings from the discussion around the events within the ceremony suggest that, in terms of social legacy, the events themselves have little significance, be it protocol or creative. Instead, the meaning and rationale behind the event play a significant role in contributing to social legacy, while the events are there to facilitate spectacle:

The Invictus Games flag then being, you know, delivered to the stadium in a spectacular, on-message way, and that flag and how it's treated should be legacy protocol.

(*$P_{Invictus}$)***

One of the things was, ermm, a military guy being dropped from a helicopter, with his dog, to bring the flag which was then being hoisted, so that was very cool. A touching moment with the dog and this guy.

(C3, M, I)

This was further demonstrated by the advertisement of the protocol elements on their social media platforms:

Penned by Chris Martin of @coldplay, the #InvictusGames anthem plays as the flag is raised in the stadium.

(@InvictusOrlando)

Consumer data demonstrated that producers were right to try and embed elements of protocol with spectacle in order to attract people to these events, as consumers often prefer creative elements over protocol. The elements of protocol that were mostly discussed were the athletes' parade and the speeches in the ceremony. This, it appears, was because the consumer felt they were too long or caused some level of boredom; however, it should also be noted that the analysis of the data highlighted an interesting contrast between the data of Invictus compared to London 2012.

This contrast suggested that the speeches within the ceremonies were more effective in terms of attention and memory for Invictus. Strangely, consumers of London 2012 failed to remember not only the content of the speeches but also who delivered the speeches:

Can't remember the speeches, not at all.

(C2, F, O)

Those that could remember elements of the speeches were often volunteers who could remember the sections of the speeches that thanked the volunteers. Surprisingly, it seemed that younger consumers could remember elements of inspiring a generation within the speeches compared to older consumers:

And I was school age at that time as well, so a lot of it was like, inspire a generation, and I remember there was a lot of school campaigns that went with it, so I think that bit stood out to me because of that.

(C14, F, O/I)

This again relates back to the use of identification, whereby volunteers and younger consumers identified with some elements of the speeches. However, generally, consumers of London 2012 felt that the speeches were boring, lengthy, often the same year-upon-year, and delivered by people with an agenda. This differed from the view of the producers, who felt that the protocol elements including the speeches had a purpose and added value:

I feel like, with the Olympics, they give these speeches and it's just like, 'cause they have to, it's like a tick list, like we're going to have this ceremony, well we've got to give the person organising it a speech, oh yeah, we've got to give the president a speech, oh yeah, it feels a bit like they have to follow that script. And it's almost like a boring prequel to the big event, and you know, like, you have the Queen jumping out of a helicopter and all of that. That's what you were waiting for! You don't want to sit and listen to all that.

(C6, F, I/O)

So, we shouldn't underestimate, the protocol isn't the sort of, even the speeches, the raising of the flags, cauldron, they're all there for a purpose and they all mean that this is not just a theatrical show, and it adds enormous value to the creative segments and the creative segments then add value to the protocol. So, all of this adds up to something which, for me and obviously I'm a fan, of course I am, I'm not neutral on these things, it's got an important place.

($P_{Olympics}$)

The contrast between Invictus 2016 and the other two ceremonies proved prominent within the interviews of the four consumers of both Invictus 2016 and London 2012. Although all four failed to remember much about the London 2012 speeches, declaring them a waste of time, all four could remember who delivered the speeches at Invictus 2016, and, more importantly, what they said. Therefore, producers need to consider not only the content of the speech but the person delivering the speech. C5 sums up the differences between the two:

Basically (with the Olympics) it's like a soapbox for everyone to have their two-penneth worth really, so again you're a bit more cynical about those guys compared to Invictus where you know, they, I don't know, I guess, I'd be very surprised if someone like Morgan Freeman was actually paid to do his bit, I'm assuming they're all there 'cause they want to help and they all feel very strongly about it.

(C5, M, I/O)

The choice of speaker seemed to be relevant within discussions surrounding the speeches within Invictus 2016. Consumers felt that the speakers were more relevant to the

messages within the speeches as well as to the consumer themselves. Data from PInvictus suggests that relevancy within speeches was also important to the producer:

That's why the First Lady was a critically, critical ask for us because of what she and Jill Biden had done during the 8 years of that administration, to work with military families and that was their focus, military families.

($P_{Invictus}$)

This is related to early findings, whereby consumers identified with the characters within the Invictus ceremony more than the celebrities within the London ceremony. Furthermore, they felt these people were more practised at giving speeches that held the attention of the crowd:

I think, possibly, because the people who were speaking were people that I was more interested in, like Prince Harry and was it, Michelle Obama? They're more like, ermm, likeable characters I think, to have to do a speech. Like they weren't dull, or like they kept you interested and they kept the crowd interested, and I think that was better for Invictus than it was for the Olympics, with the top people of the Olympics who I don't even know.

(C14, F, I/O)

On the other hand, consumers also felt that the speeches were more impactful when delivered by a speaker with a personalized message or connection. This worked for both celebrity speakers such as Prince Harry and for athletes of the games. This was because the consumer felt they could understand the purpose of the speaker within the ceremony, and respect that due to their personal story they had a right to deliver a speech on that topic. Furthermore, consumers felt that the personal detail and 'graphic nature' of the topic helped to embed the speech within their memory:

For Invictus, the gent that got badly burnt and was telling a story of helping his friends, that was horrifying, distressing, but also quite uplifting the fact that he was there to tell his story, that was nice in a way. Ermm, Prince Harry gave quite a sad speech about how it had affected him. He'd had to travel back with a deceased fellow in arms, and it helped to humanise him and to put in context his importance there which was good, that was nice

(C6, F, I/O)

The final thing to note when trying to understand why the speeches in Invictus were more effective for attitude impact than London 2012, is the use of consistency. The consumers of London 2012 all attempted to guess at what the content of the speeches had been, resulting in varying responses:

I wanna say a load of stuff about legacy and youth cause there was all those young athletes, if I remember right, under 21s running about wasn't there?

(C12, M, O)

However, the consumers of Invictus 2016 all clearly demonstrated that they could remember what the speeches were about:

I know it was about, ermm, the values of the Invictus Games, so they emphasised that a lot, what the Games are about, what the values are, what they're trying to achieve with it, and then especially a lot of attention to mental health because there is a general idea that mental health is being disregarded when talking about disabilities.

(C3, M, I)

This, they felt, was because the speeches in the ceremony all had the same messages embedded within them. However, because the speeches embedded these messages from different points of view, the speeches still remained interesting. Again, this reflects literature discussed earlier surrounding the use of repetition as a tool for enhancing memory (Janiszewski et al. 2003; Malone 2003; Nuthall 2016). This finding can also be drawn back to the typology of ceremonies, whereby Invictus aimed to support the mega event and therefore the purpose behind its protocol mirrored that of the mega event:

So, they're all effectively conveying those messages just from different viewpoints. So, George Bush has got his own perspective, Morgan Freeman, the guys that kind of involved in serving and have sustained injuries, so they've all got their own, so they've all basically got their own perspective on it really.

(C5, M, I/O)

There are several assumptions to be drawn from the discussion surrounding protocol, using both the producers' and consumers' data. Firstly, consistency and repetition within the narrative appeared to be key. Moreover, it seemed that this consistency should not only be within the ceremony narrative but between the message of the ceremony and mega event to ensure that consumers were more likely to remember the messages. This consistency in the speeches mirrors the classification proposed in the earlier typology, whereby the ceremony of Invictus 2016 supported the purpose of the mega event. This is important in terms of social legacy, as this research proposes that consumers who were consistently immersed in the same messages were more likely to remember them and act on them at a later date. The findings from the consumers suggested that this process was more effective when consistency was applied within the ceremony narrative, although it should be noted that consumers felt that the consistent messages should be showcased from multiple points of view in order to maintain attention and interest. The fact that consumers of Invictus 2016 seemed to be more impressed with the ceremony's protocol could also be linked to the emphasis drawn by $P_{Invictus}$ between protocol and attitude as an aspect of social legacy.

Secondly, the choice of person to deliver the speech was key for consumers. Surprisingly, celebrities were not always the first choice of the consumer. Instead, consumers responded better to those who had a connection to the topic of the event. This was because the speech then became more personal, graphic and emotional. This supports the earlier finding that the audience formed parasocial relationships with the 'real' characters within the narrative (Singhal et al. 2003) which in turn effected their attitudes. Consumers of London 2012 also demonstrated that they could remember only the parts of the speeches that they could identify with. This was seen in the cases of the younger consumers and the volunteers.

The final thing to be considered from the consumer data surrounding ceremony protocol is the impact that protocol had on the length of the ceremony. Length of ceremony proved to be a popular topic amongst London 2012 consumers who felt that the ceremony was in fact far too long:

I think they're probably too long. I think it's a long time for somebody to perhaps watch like I watched, from start to finish, it's a bit too long.

(C17, F, O)

Length of ceremony often appeared within discussions surrounding protocol as consumers felt that it was often protocol elements that took up the majority of the time. Particularly, consumers discussed the athletes' parade:

Oh, the marching of all the, ermm, the athletes, I mean it was pretty tedious (laughs). It went on far too long. I mean it was a, you know it just went on far too long. Yes, you got the impression there's a lot of people there and they come from a lot of countries – got it (laughs)!

(C18, M, O)

This was mirrored by the $P_{Olympics}$, who felt that, yes, the athletes' parade was too long but in fact, its value outweighed its length:

I think personally it's too long, but that's a long story as to why it's so long, mainly because of how many people there are getting in a huge stadium but the fact that pretty much every single country is represented by, not by their heads of states, not by their great and good, not by their military, but by ordinary human athletes – it's extraordinary.

($P_{Olympics}$)

Although the producers emphasised the value of the athletes' parade, the findings from the consumers raise an issue in terms attitude development, as moments within the narrative that the consumers felt were too long were likely to encourage them to switch off from the narrative. This could have then potentially distracted from their state of immersion (Brown and Cairns 2004), directly impacting upon the process proposed within the conceptual framework. Consumer interviews supported this by describing how often consumers physically moved away from the narrative within the athletes' parade:

I think the overall effect was that it seemed far too long by the end. I was watching it because it was recorded. I skipped a lot of it and walked off. I wasn't riveted to it totally.

(C7, M, O)

This process of moving away from or skipping the narrative was described by both live consumers and broadcast consumers alike. However, it was more prominent within London 2012 consumers. This could be that the parade for London 2012 was much longer as there were more athletes involved. However, the position of the parade within the ceremony (refer to Table 20) could also have impacted upon the consumer's attitude. Positioning the parade halfway through the ceremony (London 2012) rather than at the beginning (Invictus 2016) may have meant that the parade caused a break in the consumers' immersion. Having the parade at the start of the ceremony meant that the consumers were not yet in a state of flow. By breaking their immersion in the middle of the ceremony, producers may have inadvertently hindered their social legacy. Furthermore, broadcast consumers may not have turned back into the ceremony after their attention had been lost. This would mean that the speeches and the messages within them would have had little or no effect on the consumer's attitude.

In opposition, when discussing the length of the FIFA ceremony, consumers suggested that the shortness of the ceremony decreased the value of the ceremony:

The football ones seem a bit bolted on from what I've seen, they're just a bit boring, not well integrated, and yeah, I guess something that ticks a box for the organisers.

(C5, M, I/O)

Therefore, from the data, it can be assumed that the length of time spent on one segment of the narrative can impact consumer attention. This is important for this research, as a break in attention can, as a result, impact upon the immersion levels of consumers. Further discussion on the impact of this break in the narrative can be found within the discussion chapter.

5.5 Consumption

Having previously demonstrated the purpose of the ceremony's narrative by considering the narrative's story, this section turns to the consumption experience to consider the narrative's discourse (Chatman 1978). Both producers and consumers discussed both the role of the respective ceremonies' setting and the type of consumption (in-stadia or broadcast) and how this affected their attitudes towards the narrative. Within the section, the findings presented will showcase how the stadium settings were used to create both

atmosphere and immersion, which in turn allowed the consumer to reach a level of flow. Furthermore, the findings will contrast the different experiences of in-stadia and broadcast consumers in relation to the impact their experience type had on their understanding of/attitude toward the event's narrative.

5.5.1 The role of in-stadia and broadcast audiences

The ceremonies took place in stadiums of varied sizes. Both ceremonies also had to consider both an in-stadia and broadcast audience, which, gave them a 'unique opportunity'. Within discussions surrounding the setting for the ceremony, producers discussed techniques they used to enhance intimacy, involvement, and co-creation. Consumers, on the other hand, discussed atmosphere, confusion, and limitations. The below findings offer an explanation into these contrasting responses from producers and consumers.

Alongside consumers who highlighted atmosphere as being important, $P_{Olympics}$ also spoke of atmosphere and its role in both immersing the in-stadia audience but also engaging the broadcast audience:

If the live audience is enjoying it, that will translate to the TV audience.

($P_{Olympics}$**)**

In-stadia consumers noted that the atmosphere surrounding them influenced their attention, and, furthermore, their reaction. This they felt was a compelling reason for attending live events as opposed to watching them through media platforms. This supported $P_{Olympics}$, which prioritised the creation of an atmosphere within their ceremony setting. Common within crowd theory, in-stadia consumers felt that the crowd around them helped them to become interested and immersed by keeping their focus within the narrative. In-stadia consumers felt they were less likely to physically move away from the narrative within a live, stadium setting:

"I suppose being there live makes a difference because you can't switch off, well you can, but you're less likely to switch off when experiencing the atmosphere. The reaction of the crowd kept me interested."

(C5, M, I/O)

This was also reflected in consumer tweets:

Loving the @InvictusOrlando #closingceremony! Amazing atmosphere, inspiring athletes and brilliant acts!

Further supporting the vision of $P_{Olympics}$, the consumers who watched the broadcast ceremony also felt the atmosphere from the live crowd impacted upon their viewing:

I suppose, like the atmosphere, that must have been electrifying, but I suppose you kind of felt it from, well you could just feel the vibe anyway from just sitting there in the house.

(C4, F, O)

This finding suggests that the broadcast consumers of the ceremony felt somewhat connected to the in-stadia audience by transmission of the atmosphere through the TV. Implications of this suggest the role of atmosphere is important for enhancing both in-stadia and broadcast audience flow. However, although many broadcast consumers stated that they would have enjoyed experiencing the atmosphere first-hand, it appeared that overall they were satisfied that the atmosphere generated by the live audiences transferred to them. From this, this research suggests that the broadcast consumers participated as a 'virtual crowd', whereby they felt and reflected the atmosphere of the in-stadia audience. This is important when considering crowd theory and its connection to immersion. This connection and its implications for the proposed conceptual framework will be further discussed within the following chapter.

Homed in the smallest stadium, $P_{Invictus}$ explained how the venue's intimacy contributed to enhancing their emotionally-focused stories. They felt that they could capitalise on the intimacy of their slightly smaller stadium by positioning the audience as close as possible to the storytellers:

We were telling really personal stories, which is why we also staged people as close to the audience as we possibly could because it was about, you know, giving people access to people's innermost thoughts and fears.

($P_{Invictus}$)

Considering ceremonies are often held in one of the largest venues of the mega event, producers deliberated the positioning of the audience in relation to the aim of the narrative. As well as positioning the seating, the staging used in the event was also used to increase intimacy. For example, $P_{Invictus}$ chose to use a thrust stage to provide the audience with a closer view of the stage and to increase intimacy (Hutchinson 2017). Consumers responded positively to this arrangement, describing how the setting made them feel part of something:

Yeah, all it really does is underline the feeling of community, because you felt smaller, it was more intimate. And there is a really nice feel that comes from the more intimate venues because you feel like you're in on something special, and that is how it felt, you felt 'Oh I'm here'.

(C6, F, I/O)

$P_{Olympics}$ maintained a more traditional approach using a circular stage. This type of staging helped to remove the barriers between performer and audience, discussed earlier, which they felt a traditional 'end-on' stage created (Roy et al. 2012):

There shouldn't be a traditional barrier between audience and performers. For all sorts of reasons, not just in ceremonies, you know in theatre there'll be a cross-arch or a point where this is the performance space, and that's where the audience sits. Danny was determined to break that down at the beginning, and that lead, that was, one of the reasons at least, that lay behind the green and pleasant land set at the very beginning because he wanted that all set up with things happening as people arrived. He also then wanted the drummers at the opening sequence to be set not on the field of play but up amongst the audience.

($P_{Olympics}$)

Again, this draws upon the concept of co-creation, whereby the producers wanted the consumer to feel part of the story. Promisingly consumers appeared to respond to this technique with the setting;

Ermm, I thought that was quite clever, and it was quite impressive as well when you were in and you saw everybody's lights moving across the other side of the stadium. And it was quite inclusive as well, I think.

(C13, F, O)

However, consumer data showed that the traditional circular stage also caused the consumer to miss some elements of the ceremony. This suggests that, in terms of attention, the less traditional, more intimate stadiums were more effective:

There were times when we were a little bit, ermm, there was one bit where I think we all got it wrong. Oh, what was that bit? It was in the segment when the house was up, and we weren't really quite sure, and we had, what were they called? The Games Makers, and they were dressed up in a costume and they were leading us. I can't remember what they called them. But I think by that stage we weren't looking at them anymore, we were too busy watching what was going on so we missed what we were meant to do. I can't remember what that was now, so yeah.

(C13, F, O)

Supporting the findings discussed earlier, co-creation could be seen as a technique for encouraging consumer immersion specifically when facilitated by an intimate stadium setting. Implications of this finding in terms of social legacy are promising as they suggest that producers prioritise consumer attitude, through consumer involvement and intimacy, over selling as many tickets as possible. Supported by the consumers, the link between intimacy and social legacy should be further investigated within the conceptual framework.

$P_{Invictus}$ also considered intimacy to be a crucial factor for the audience watching through broadcast platforms, promoting the use of 'rightly placed' camera positions and carefully timed adverts that would disrupt any stories. $P_{Olympics}$ agreed that the correct use of the camera is essential for translating stories to a broadcast audience:

So much of the storytelling is told through the camera itself. And the camera almost becomes one of the characters in his plots. If you think about that opening scene in Trainspotting, the camera following the action down the street as they're jumping over the car and things like that, the camera moves and the camera is integral, and

that's what we wanted to do. In essence, Danny wanted his opening ceremony to be translated to the audience around the world almost like one of his movies. And that demanded a different relationship with the camera, a different relationship with the person carrying the camera and directing it.

($P_{Olympics}$)

In opposition, it was broadcast consumers of Invictus 2016 who felt that they had missed out on crucial elements of the narrative. This differed from in-stadia viewers who agreed that they had an unobstructed view and therefore a good understanding of the narrative presented. This suggests breaks in the narrative impact the globalised world via the media, reducing the social legacy on a global scale. C14, a consumer of both London 2012 and Invictus 2016, felt that the frequent advert breaks in the broadcast impacted upon their involvement with the ceremony:

You knew you were missing parts of it, and obviously I don't know what parts I did miss, but you could tell that there was stuff that wasn't being shown because it was edited. And I felt like that made it very obvious that you were watching it on the telly.

(C14, F, I/O)

On the other hand, it should be noted that many consumers who watched the broadcast ceremony felt that although a live atmosphere was attractive to them, consuming the ceremony via the TV provided them with better viewing. Therefore, consumers prioritised their view over the atmosphere. Whilst $P_{Invictus}$, emphasis on positioning the audience as close to the narrative as possible was better received by the consumers, many in-stadia consumers of London 2012 felt they had missed out on important parts of the narrative:

For atmosphere, yes. For seeing what's going on, no. Because on the TV you see far more detail and you probably get far more of an explanation for it.

(C14, F, I/O)

The limited view discussed by consumers in the case of both in-stadia (London 2012) and broadcast (Invictus) consumers, often resulted in consumers not following the narrative. Interestingly, because of this, all of the in-stadia consumers interviewed for London 2012

then watched the ceremony on TV. This was because they felt the TV broadcast included more explanation and/or showed the bigger picture:

It took me a little while to understand the story, and I actually have to say that I didn't understand the story while we were in the stadium, but then when I watched it back, I then got it.

(C13, F, O)

As someone who's gone to an opening ceremony before that was live, I feel like I missed quite a bit of it because I had the wrong angle, or had the wrong viewpoint, and it was over the other side and you can't see it. It's much harder to get the whole picture and I think you get that on TV.

(C2, F, O)

The tweets for the official social media platforms demonstrated that some confusion was expected as their accounts often acted as 'online commentary' which explained the ceremony's narrative:

So far, the #openingceremony has focused on the historic journeys of discovery. Now we look towards current and future scientific endeavours.

(@London2012)

This subsequent confusion is curious, as initially confusing the audience could be seen as a negative result. However, the findings from the consumer interviews demonstrated that by causing confusion from its narrative, consumers would first remember what it was that they were confused by, and second, re-watch the ceremony to gain a better understanding:

It took me a little while to understand the story, and I actually have to say that I didn't understand the story while we were in the stadium but then when I watched it back I then got it.

(C13, F, O)

Therefore, data showed that by creating a small amount of confusion through its narrative, a ceremony can drive a consumer to re-watch the ceremony, thus further embedding the messages within the narrative taken in by the consumer. This was also interesting, as

consumers often felt the same emotional connection with the narrative both the first time they watched the ceremony and during re-watches:

But generally, if I sat down in front of it again this afternoon, I would probably, at some point, I would just be a hot mess, tears, going 'oh god it was wonderful, why can't we go back to 2012, why, why!?'

(C16, M, O)

Furthermore, consumers showed that when confronted with something they did not understand they would not only remember what that was but would often set out to understand it. This enabled the consumer to experience attitude change through memory and education:

I know if I didn't understand I'd have gone away and googled 'cause that's kind of how I watch a film, if it's based on a true story I'll then go away and research it online.

(C9, M, O)

However, this technique was only demonstrated for the consumers of London 2012 and not for those consumers who felt they were missing parts of the Invictus 2016 narrative. In this case, breaks in narrative detracted from the consumers' attention and therefore distracted from flow:

You knew you were missing parts of it, and obviously I don't know what parts I did miss, but you could tell that there was stuff that wasn't being shown because it was edited. And I felt like that made it very obvious that you were watching it on the telly.

(C14, F, I/O)

Overall, when discussing the impact of the audience's consumption experience, there were several key findings which related to the narrative–social legacy process. First, findings from the data suggested that the ceremony typology (Figure 16) impacted upon the immersion levels aimed for by the producers. For supportive ceremonies such as $P_{Invictus}$, whose aim was to educate around a sensitive subject, intimacy was used as a technique for encouraging immersion. For showcase ceremonies, the atmosphere was a key criterion. Therefore, the producer data suggested that intimacy and atmosphere were

linked to the levels of immersion of a consumer, consequently impacting their levels of flow. Consumer data showed that, in fact, the more intimate venues were more effective for capturing attention as consumers felt part of the ceremony. Furthermore, consumers felt that sometimes atmosphere distracted their attention from the narrative and left them confused. Surprisingly, data showed that the implication of this confusion was in no way negative, as in-stadia consumers often re-watched the ceremony at a later date which provided them with a better understanding. This repetition, as discussed earlier, helped to enhance their memory of the event.

Producers also expected intimacy and atmosphere to transport to their broadcast consumers. Consumers supported this by demonstrating that they were part of a virtual crowd; however, for Invictus 2016 broadcast consumers, advert breaks distracted their attention and disrupted their levels of immersion. Nonetheless, unlike the distracted in-stadia London 2012 consumers, this did not impact upon their understanding of the ceremony. Much like the breaks in attention caused by perceived long or boring elements discussed earlier, this could impact on consumer levels of immersion and enjoyment, therefore decreasing the likelihood of them reaching a state of flow.

5.6Chapter conclusion

In summary, this chapter presented the findings from three layers of data including social media data captured from official Twitter accounts, producer interviews and consumer interviews. The data presented in this chapter showcases the emergent findings in order to discuss the implications of these findings in conjunction with the conceptual framework proposed by this research within the next chapter.

First, findings from the data proposed a taxonomy of ceremonies, highlighting that the ceremonies considered in this research were either stand-alone or attached to a mega event. Furthermore, the ceremonies' overarching aims were to either support the purpose of the mega event or showcase the host nation. The implications of this taxonomy suggest that stand-alone, supportive ceremonies were more effective for creating attitude developments as a form of social legacy. This was because their narrative was repetitive of the purpose of the event, including consistent messages from multiple viewpoints. Data showed that too many messages in the narrative resulted in inconsistent consequences for

the consumer. This led to changes in consumers based on individual experiences rather than a consistent social legacy.

To strengthen the narrative, producers used co-creation. This was demonstrated both within the planning stage and in the delivery of the narrative. Positively, consumers felt that techniques of co-creation enhanced their experience by making them feel included and involved with the narrative. Furthermore, where co-creation had been used consumers had a better memory of the ceremony. The link between social legacy and co-creation is yet to be explored, and the findings within this research go some way to exploring this gap.

Within the ceremony's narrative, both producers and consumers felt that emotions played a significant role. Each producer described a multitude of emotions within their narrative design to impact upon consumers. To support this strategy, consumers felt that the more emotional elements of the narrative were easier to remember and had more impact on the consumer post-event. Furthermore, the narrative that contained emotions (both positive and negative) were more relatable for the consumer. Emotions facilitated by the ceremonies' characters suggested that consumers build parasocial relationships with the 'real life' characters which further enable emotional attachment and identification. Emotion is currently overlooked within the conceptual framework, something which the next chapter will explore.

To reinforce the impact of emotions, the producers used the setting of the ceremony. Through the use of intimacy and atmosphere, producers felt they could capitalise on the emotions within the narrative. Furthermore, producers felt that this would translate from the live setting through to the consumers watching on the TV, creating a 'virtual crowd'. The result of this differed between the consumers of the Invictus Games 2016 and London 2012. While live consumers agreed that their experience had been positive, TV consumers felt that the breaks in the narrative caused by adverts had made it very obvious that they were not in the stadium. They also felt that they had lost some essential elements of the narrative. Fortunately, TV consumers felt that even with these disruptions, they clearly understood the messages the ceremony tried to articulate. Consumers of London 2012 agreed with the producer, discussing how they felt they could feel the atmosphere from the stadium. However, they felt that watching the TV allowed for a better understanding

of the ceremony's narrative. This was supported by live viewers who had difficulty following the narrative in the stadium.

The consequence of confusion from the narrative was a significant finding. Firstly, within their interview, $P_{Olympics}$ suggested that because there was such a variety within the narrative, if there were some elements that were not fully understood by everyone then that was okay. Consumers, on the other hand, felt there was quite a lot of confusion caused by the narrative. Surprisingly, this resulting confusion often encouraged the consumer to re-watch or research the elements they were confused by. In terms of attitude change/development/strength, this meant that from their confusion, consumers were in fact learning more and strengthening their memory of the ceremony.

Implications of these findings suggest that, in terms of attitude as a critical aspect of social legacy learning, change and memory were key consequences. Consumers of Invictus strongly felt that they had learned from the ceremony. Furthermore, and significant in terms of social legacy, the consumers felt that by learning from the ceremony, the ceremony had changed their (cognitive) attitude and as a result their behaviour. Learning was also evidenced by Olympic consumers, although not as strongly; however, these consumers often found it hard to remember in detail what they had learned, instead giving vague answers such as 'the history of Britain'. This showed that the supportive ceremony was more successful in creating a social legacy in the form of cognitive attitude aspects, learning and change.

The findings reported above, suggest a series of adaptations are required for the earlier proposed conceptual framework (figure 19). Firstly, the findings suggest that co-creation plays an important role within the process of creating ceremony narrative. As a result, co-creation was highlighted as important for making the narrative memorable and relatable in order to reinforce the ceremony's social legacy. Co-creation is currently not explored within literature in terms of ceremony narrative or social legacy and was therefore overlooked within the design of the original conceptual framework. The proposed conceptual framework was modified to include co-creation both within the planning and delivery of the ceremony. Second, the data collected highlighted two differing types of ceremonies (showcasing and supporting) depending on the purpose of the event and the level of consistency between the ceremony and the mega event and throughout the content

of the ceremony's narrative. The conceptual framework now acknowledges, as a result, the role of consistency and highlights the potential for differing ceremony types. Furthermore, because the data highlighted the impact ceremony type had on attitude 'type', the conceptual framework now recognises the potential for differing legacy outcomes. Thirdly, whilst data supported the use of Chatman's 1978 theory of structuralism narrative, data highlighted the different audiences of media events (Katz and Dayan 1992) within the modern era (Abercrombie and Longhurst 1998). Therefore, both the broadcast audience and the role of the commentator are acknowledged within the narratives discourse in order to modernise the theory and make it applicable to a ceremony contexts. Challenge or a complex narrative was unexpectedly highlighted as an antecedent to attitude as an aspect of social legacy within the findings chapter. As a result, the final framework considers including complexity within either narrative content or with narrative delivery. Finally, whilst literature currently acknowledges a relationship between learning and enjoyment (enjoyment leads to learning), data within this thesis suggests this relationship to be more cyclical and vital for enhancing immersion. Both learning and enjoyment are now re-worked into the new framework as antecedents of social legacy.

By making these adaptations to the conceptual framework devised from literature, this thesis makes several contributions to knowledge and practice, to be further explored within the following chapter;

- Extension to the theory surrounding narrative transportation by including flow when applied to an optimal experience context,
- Addition to the theory of immersion (Brown and Cairns 2004), to suggest learning as enjoyment as strategies for overcoming barriers to immersion,
- Acknowledgement of the link between co-creation and social legacy,
- Addition to event design literature by highlighting the importance of consistency, creative and complexity for social legacy,
- Contribution to narrative literature by updating the narrative theory proposed by Chatman (1978) to acknowledge 'media events' and therefore the role of the broadcast audience and commentators within narrative discourse.

6 Discussion

This chapter presents the findings of this research discussed in terms of its research questions. As a reminder, this research aims to create a framework demonstrating the antecedents of social legacy. Specifically, this research examines the antecedents of attitude change/development/strength in the form of affective, behaviour and cognitive aspects as critical elements of social legacy. This is important, to first understand how social legacy can be used as a justification for vast investment in mega event ceremonies, and second, provide insight into how mega event ceremonies can optimise their narrative to enhance attitude change/development/strength. To provide an overview of the chapter, Table 29 summarises the data findings in relation to the research questions. Furthermore, the table highlights the elements of the conceptual framework (CF) that correspond to the findings and research questions. Finally, the table suggests potential adaptations to the current conceptual framework given the findings presented within the previous chapter. Using the table and further discussions below, the chapter presents a series of original contributions to literature, with theoretical and practical/managerial contributions;

1. Ceremonies to be categorised as either 'supporting' or 'showcasing', depending on their purpose. Supporting ceremonies enhance the purpose of the mega event, and in turn, enhance the social legacy of the mega event. Showcasing ceremonies have a complementary purpose to the mega event by showcasing the host destination. As a result, the attitudes produced differs from the mega event (Section 6.11 and 6.12).
2. Structuralist theory suggests that narrative is split into elements of content and discourse (Chatman 1978; Herman and Vervaeck 2005). Data from this research suggests that for the content of ceremonies, the protocol also is categorised as an important form. Furthermore, due to the new era of broadcast (Abercrombie and Longhurst 1998; Laughey 2006), the discussion also considers the role of the 'broadcast audience' and corresponding commentator as a manifestation of narrative discourse (Section 6.2).
3. Consistency, creativity, and complexity within the narrative have a role in the type of social legacy produced. Showcasing ceremonies utilise a creative and complex narrative, resulting in a multifaceted social legacy (multiple impacts to consumer attitudes) centred around the consumption experience of their consumers. Supporting ceremonies utilise a creative but consistent narrative, resulting in an

intended social legacy (intended attitudes for consumers) reflecting the messages within the narrative (Section 6.3).

4. Data supports the relationship between attention and immersion, whereby consumers can recall more detail about the ceremony's narrative when their attention is caught and maintained (Csikszentmihalyi 2002). However, data suggests that the barriers to immersion (Brown and Cairns, 2004) can be extended to include enjoyment and learning, as they help to maintain and even increase consumer attention levels (Sections 6.4, 6.5).
5. Co-creation emerges from the data as a valuable technique for enhancing both the planning and consumption of ceremony narrative. The relationship between co-creation and social legacy is currently overlooked within the literature and therefore provides a contribution to social legacy research. Findings show co-creation to be a valuable tool for helping the consumer identify with the ceremony's intended desired exit states (Section 6.6).

Table 29 - Summary of research questions, findings, conceptualisations

Research question	Data findings	Adaptions required for CF
Do ceremonies have a planned social legacy? Does this social legacy plan reflect the vision of the actual event? CF: Ceremony planning; Social legacy goals; Development of the narrative process	Data from the producers evidences that the aims of the ceremony often enforce the social legacy vision of the mega event. However, for the showcasing ceremonies, there are often also separate aims for the ceremony and the mega event	Acknowledgement of multiple ceremony types (showcase/supportive) Acknowledgement of the emergent finding 'co-creation in planning'
Regarding the ceremony aims: a. What are the intentions of	Regarding the ceremony aims: a. Producers of the supporting ceremonies aim to reinforce the aims of the mega event.	Highlight the roles of consistency and confusion within the narrative consumption experience to

the producers? b. how are they interpreted by consumers? c. how do they impact consumers in terms of beliefs, attitude, intention, and behaviour? CF: Ceremony planning; Social legacy	Producers of the showcasing ceremonies aim to show the host destination to the world through their history, culture and vision for the future b. Consumers of the supporting ceremonies interpret the ceremony aims consistently with each other and the aim of the producer. Consumers of the showcasing ceremonies often feel some level of confusion and inconsistently interpret the ceremony's aims. Data surprisingly shows that consumers have a better understanding of the aims when elements of co-creation are included in the ceremony c. Consumers of the supporting ceremony are consistently impacted by the ceremony in ways that reflect the ceremony's aim. Consumers of the showcasing events are impacted inconsistently, often in a way that is personal to the individual. Attached ceremonies produce little impact on their consumers.	show the impact of differing ceremony types. Highlight that different ceremonies can produce different legacies (intended/multifaceted)
Using narrative theory, which aspects	Data evidences that consumers are more influenced by the characters	Acknowledge the importance of an emotional narrative for

of narrative from the following events, settings, and characters are focused most frequently upon during a ceremony, and why? CF: Development of narrative process, Experience	and stories within the narrative over the events and settings. This is because they form an emotional attachment to the characters and stories and this helps consumers to remember	capturing attention and encouraging social legacy
How are the elements of narrative (events, settings, and characters) effective for: a. capturing attention? b. creating immersion and flow? c. impacting on the social legacy of the mega event? CF: Experience; Attention; Total Immersion; Flow; Social legacy	Consumer data shows that: a. Emotional elements of narrative (both positive and negative) are useful for capturing attention. Creative elements of the narrative are more effective for capturing attention than protocol elements (e.g. athletes' parade). Stories that are true and relevant are the most effective for capturing attention b. Some consumers experience no awareness of time passing, suggesting the presence of flow. Consumers also note that elements of protocol that were too long cause a break in immersion. c. True and consistent elements are more effective in raising awareness of a ceremony's	Highlight the impact protocol has within narrative content (both positive and negative) Suggest that in order to apply Chatman's 1978 theory of narrative to modern day ceremonies the role impact of the broadcast audience and commentator is significant

	social legacy. This is more apparent for consumers of supporting ceremonies than showcasing	
How does applying knowledge transportation theory offer explanation into the learning process of ceremony consumers in terms of mega event social legacy? CF: Narrative transportation; Shift in personal goals	Data demonstrates that narrative transportation theory offers some explanation of the learning process of ceremony consumers. However, data evidences that additional elements (co-creation, emotion, consistency) strengthen the theory for the context of social legacy	Again, highlight the role of emotion and consistency for enhancing narrative transportation Addition of co-creation within delivery for enhancing narrative transportation
How can a combination of narrative transportation theory and flow be used to explain the importance of ceremonies in terms of mega event social legacy? CF: Social legacy	Data demonstrates that a combination of narrative transportation and flow can be used to explain the impact that ceremonies have on mega event social legacy. Furthermore, data suggest other elements are used to strengthen this combination (e.g. learning, emotion, co-creation)	Learning and enjoyment to be included to strengthen the 'flow' of consumers.

Before collecting data, research questions and existing theory were used to formulate a conceptual framework (Figure 19) aimed at examining the process from planning ceremony narrative to social legacy as a result of narrative consumption. To create this

conceptualisation, this research drew upon existing literature on social legacy (specifically affective, behavioural and cognitive elements of attitude), event design (Berridge 2011) and narrative (Chatman 1978), as well as theories of immersion (Jennett et al. 2008), flow (Csikszentmihalyi 1975), and narrative transportation (Green and Brock 2000; van Laer et al. 2014). The findings reported in the previous chapter suggest that each of these theories was evidenced by the data. However, there were multiple emergent themes within the narrative-social legacy process. Throughout this chapter, discussions consider the implications of these additional components, updating the framework based on data.

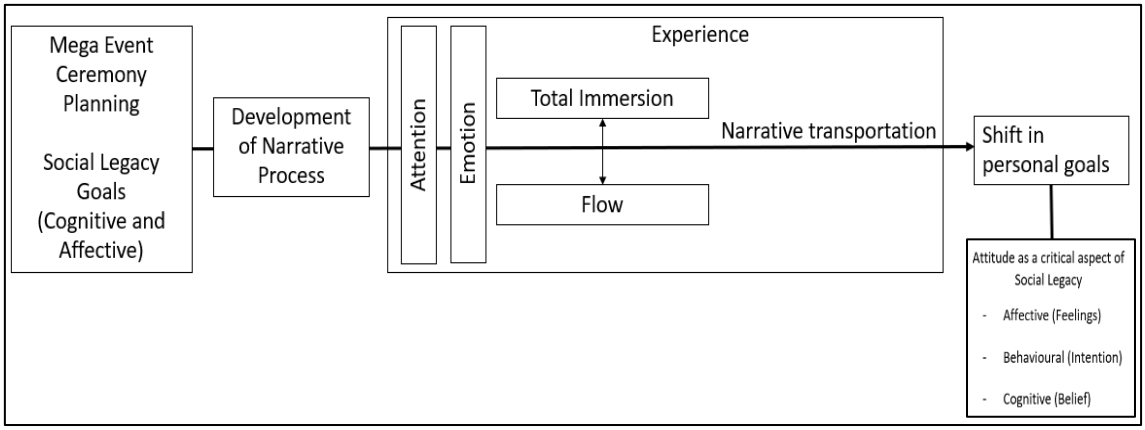


Figure 19 - Conceptual framework

6.1Discussion of findings

To understand the implications of the data findings upon theory, this chapter examines the research questions and their corresponding elements in the conceptual framework. The chapter starts by describing the significance of the patterns in the findings reported in the previous chapter. The findings are embedded within current literature, related to relevant theories, and the implications are discussed in light of supporting or modifying the presented conceptual framework. Next, the discussion turns to the themes that emerged from the analysis of the findings. As well as considering the relevant literature and theory for these findings, interpretations are given as to why these findings emerged and why they were overlooked within the initial conceptual framework. The chapter then collates the discussions surrounding the findings to propose a modified framework mapping the process of planning a ceremony's narrative to attitude change/development/strength as an outcome of consumption.

6.1.1 Ceremony typology: supporting vs. showcasing

Findings from the data provide a novel addition to knowledge by categorising ceremonies into 'supporting' and 'showcasing', depending on the overarching experience aim. This categorisation of ceremonies is not used within the current literature; thus, the coining of the terms 'showcasing' and 'supporting' provides an addition to knowledge. Interview data with producers shows that the ceremonies of the London Olympic Games 2012 were focused on showcasing the host destination, whereas the Invictus Games 2016 focused on supporting the purpose of the mega event. Significantly, the data shows that the category in which the ceremony falls directly relates to the type of impact upon attitude. For example, the showcasing consumers report a more individual (affective and behavioural) social legacy based on their experience, such as an increase in confidence, a wider appreciation of the mega event and enthusiasm for the sport. On the other hand, ceremony consumers consistently report more cognitive attitudes such as learning and education around the purpose of the mega event as a social legacy. Furthermore, the supporting ceremonies reinforce the social legacy vision for the mega event whereas the showcasing ceremonies have their own role to play within the social legacy vision, e.g. branding the host destination. Therefore, this thesis coins the terms 'showcasing' and 'supporting', suggesting their definitions to be:

Showcasing – *ceremonies designed to emphasise the host destination by providing a narrative embedded in local history and culture. Social legacy produced is often focused on understanding the host destination, enhanced by individual experience.*

Supporting – *ceremonies which emphasise the aim of the mega event by communicating global messages embedded in the values of the corresponding mega event. Social legacy produced reinforces the social legacy of the mega event creating a consistent understanding amongst its audience.*

Table 30 offers further examples of supporting and showcasing ceremonies.

Table 30 - Examples of supporting and showcasing ceremonies

Showcasing Ceremonies	Supporting Ceremonies
Olympic Games	Invictus Games
FIFA World Cup	Ryder Cup

Commonwealth Games	Warrior Games
City of Culture	City of Culture

A distinction between ceremony types is needed in order to understand the differing impact they may have upon attitude as a component of social legacy. If producers are aware that ceremony type impacts upon attitude, they can design the ceremony to enhance the intended social legacy vision more effectively. Currently, ceremonies are often considered in terms of urban development (Puijk 2000; Heinz Housel 2007; Traganou 2010) and ritual (Sinclair 2001; Qing et al. 2010; Liang 2010) and researched for their unique opportunity to 'exhibit the host culture and setting' as a media event (Broudehoux 2017: 51). Ceremonies are also considered for their contribution to political and social agendas where they 'serve as a means for augmenting the sense of communal power and status' (Browne 1980: 27). Generally, the consensus within the literature supports the notion of showcasing ceremonies whose aim and social legacy is to promote and disseminate the host culture. However, somewhat in the backing of 'supporting' ceremonies, ceremony purpose is also considered in terms of education, emotion, meaning and performance (Cajete 2000; Lemus Delgado 2016; Goldblatt 2011; Kubik 2010; Thomlinson 2005; Williams 2010).

Although the categorisation of ceremonies is not currently undertaken in the literature, data from this research suggests that the categorisation of ceremonies is important. If producers are aware of the impact the ceremony category has on the social legacy produced, a more informed choice can be made regarding the social legacy vision and narrative development. Within the proposed categorisation, showcasing ceremonies create personal attitudes which reflect the individual experiences of consumers. Data shows that showcasing consumers remember little detail about the narrative; instead, recalling their individual consumption experience, e.g. 'it was just so loud'. Supporting ceremonies more often reinforce the social legacy of the mega event by producing consistent attitude development for consumers. Data illustrates that supporting consumers recall details of the narrative that reflect the purpose of the mega event as discussed in the previous chapter; e.g. the soldier's story made me more aware of the challenges that people face. The contrasts between the showcasing and supporting ceremonies clearly

result in contrasting forms of social legacy. As a result, this addition will be replicated in the re-design of the proposed framework.

A scan of other mega event ceremonies shows that whilst ceremonies can be divided into 'supporting' or 'showcasing', ceremonies can also be separated into attached (FIFA, UEFA, Super Bowl) or standalone (Olympics, Common Wealth, ICC World Cup). This second categorisation may also be important in terms of impact upon social legacy as those ceremonies which are seen to be an event in their own right are better remembered by their audience. This finding is reinforced by the difficulties in getting data for the attached FIFA 2014 ceremony which consumers often did not know had happened. Whilst this thesis make a start in producing a ceremony typology, further research needs to be undertaken to strengthen the proposed typology.

6.1.2 Ceremony typology and experience aims

To assess the implications of the ceremony type upon ceremony narrative, the experience aims (Berridge 2011; Getz 2007) of the ceremonies are considered. The literature proposes that events focus on creating cognitive or affective dimensions of experience (Berridge 2011; Getz 2007). The type of experience produced depends on the aims of the producers, whereby affective and cognitive dimensions become the goal for success (Berridge 2011: 10). Producers who aim to reflect a cognitive dimension create awareness, perception, memory, learning, judgment and understanding, whereas affective experiences create feelings and emotions, preferences and values (Getz 2007: 171). Interestingly, although the literature (Berridge 2011; Getz 2007) suggests that producers have a choice between the two, data shows a mixture of cognitive and affective dimensions within ceremony narrative. Overall, producers highlight that, due to the nature of a ceremony, cognitive aims are of the most importance, whether they be to teach the audience about the mega event or the host destination. However, producers also state that for this teaching to be effective, a certain number of effective dimensions are included within ceremony narrative. This appears to be generic, regardless of ceremony type.

Consumer data somewhat supports the integration of both cognitive and affective aims by demonstrating that the consumers who experience enjoyment also learn more, and vice versa. As a result, producers need to embed learning within their ceremonies to both communicate their social legacy vision and increase enjoyment. However, in relation to

ceremony type, data demonstrates that cognitive dimensions of experience are more apparent within the supporting ceremonies where the tone of the narrative is more emotional, factual and consistent. Within discussions around social legacy, consumers more clearly recall cognitive dimensions for supporting ceremonies and more affective dimensions for showcasing ceremonies. This demonstrates that both cognitive and affective aims are situated well within the current conceptual framework for their impact upon consumer attitude as a critical aspect of social legacy. However, it also demonstrates that the cognitive elements of narrative create a strong link directly to social legacy through learning. This implies that to create their intended social legacy, the 'learning' segments of the ceremony need to reflect the social legacy vision. Affective aims for the narratives indirectly contribute to affective elements of attitude through their power to capture attention and enhance enjoyment. For producers, this means that while the creative elements of the ceremony are useful for capturing attention, in terms of social legacy, it is the cognitive aims that should embed the ceremony's social legacy vision. This finding will again be re-worked into the conceptual framework.

Whilst the diverse goals and motives of the chosen ceremonies have been widely discussed by producers, information regarding key performance indicators is lacking. Data shows (discussed above) that ceremonies are diverse in their purpose, with some focusing on developing and strengthening attitudes and others on changing attitudes around a specific topic. When asked about legacy measures, producers list a range of well-known techniques such as attendance figures, benchmarking, volunteer numbers, global viewership, tourist rates, inward investment and consumer opinion. Yet, these are used to assess the mega event as a whole rather than the ceremony specifically. As a result, although the producers have clear social legacy aims for their ceremonies, there is a lack of specific measures. This mirrors legacy literature which currently focuses on measuring mega event legacy rather than ceremony legacy. By looking at the specific aims of the ceremonies it is clear that there is potential to creative specific measures for attitude as a component of social legacy. Furthermore, producers themselves agree that more could be done to understand the impact of their ceremonies, even in the basic form of the 'correct questions' on the post evaluation questionnaire. Interestingly, although P_{London} discusses multiple ways in which the mega events legacy is measured, he personally choses to measure the legacy through an intangible, social lens by assessing

consumer attitudes - how proud people are about the ceremony and how often the ceremony is cited (even now!). This highlights the importance of future research which not only focuses on the intangible aspects of social legacy (e.g. attitudinal change, development and strength), but also on effective ways of measuring the success of ceremony aims. Whilst the aim of this research is not to measure ceremony success, this thesis contributes to the intangible social legacy gap by looking at attitude as a critical aspect of social legacy in order to set the foundations for legacy measurement development.

6.2 The structure of ceremony narrative

To explore how the producers' intentions for their experience aims and consumer attitudes are communicated throughout the ceremonies, a structuralist view of the narrative is integrated into the conceptual framework. While the findings support this view by highlighting the role of both content and discourse (Chatman 1978), this research applies the theory to the new context of mega event ceremonies. As a consequence, the findings suggest that protocol elements of narrative be included within the 'content' component of the narrative. In addition, this research applies the theory to a new era of discourse whereby the 'medium' in which narrative is consumed differs from the traditional outlets of the 1970s. This is important to consider, as within the age of digital media consumers now have the power to re-watch a live event at a later date, in any location, thus growing the potential audience of the ceremonies. In this case, findings consider the role of the broadcast audience and the impact this has on the planning and consumption of narrative.

A structuralist perspective of narrative theory offers that narrative as a whole contains two parts: content and discourse (Chatman 1978; Herman and Vervaeck 2005). Considering the work of Chatman (1978), the content element of the narrative is the story - the *what* - including the events and the existents (characters, settings). Discourse as its counterpart is the *how*, including the structure and its manifestations (the means by which it is communicated). By taking a structuralist approach, this research considers both the messages within the narrative content and the impact the manifestation of narrative has upon consumer attitude. This allows insight into how producers create a ceremony narrative that is equally effective for both in-stadia (simple) audiences and those who

consume through modern-day broadcast media. Referring to the earlier categorisation of ceremony type, data shows that the messages within the narrative depend on the ceremony type (showcasing or supporting). This difference impacts upon the manifestations within the consumers of the ceremony, resulting in differing legacies. Discussion on how narrative varied can be found below.

Considering the content of the narrative first, findings suggest that the events and the existents are effective for communicating the messages of the producers. While the setting is often discussed in terms of atmosphere, the characters and the events are recalled for their emotional impact upon the consumer and their affective attitude. Whilst traditionally, narrative content is split into events (action and happenings) and existents (characters and settings) (Chatman 1975), findings from this research suggest that the protocol components of a ceremony's narrative have an equal impact upon the consumer. Interestingly, although many consumers offer that the protocol elements are often too long, both producers and consumers insist that they add value to the ceremony. By including protocol elements such as the flag, athletes' parade and anthem, producers and consumers feel that the event is different from other events. Thus, producers should maintain some aspects of protocol to allow their ceremonies to fulfil the ritualist characteristic proposed within definitions of 'ceremony' (Browne 1980; Roche 2002; Wilson and Goldfarb 1994) and found within consumer expectations. Furthermore, producers add that it is these protocol elements that contribute to social legacy. Originally, Chatman's (1978) theory is applied to the context of fiction and film and therefore does not include protocol within their discussion. However, data for this research suggests that

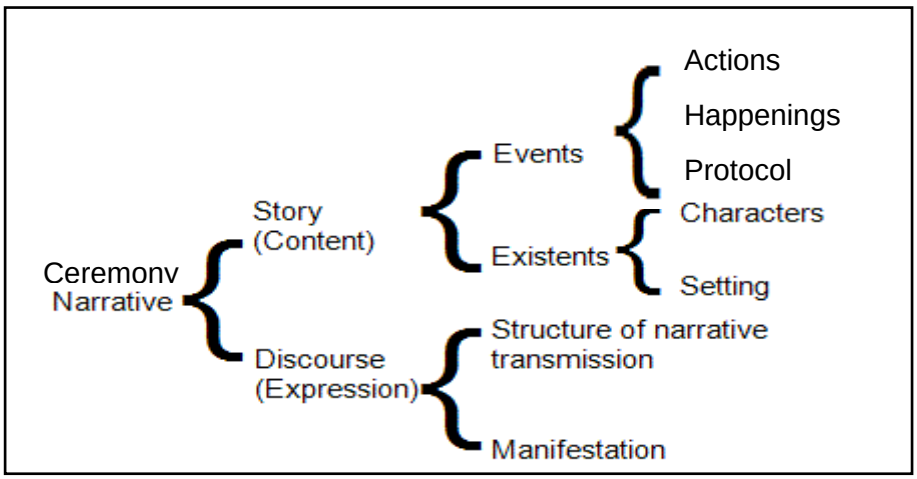


Figure 20 - Elements of narrative theory applied to mega event ceremonies

when applied to a new context of a ceremony, events can further be categorised into actions, happenings and protocol (Figure 20).

Adapted from (Chatman 1978: 19)

The findings suggest that consumers of the showcasing ceremony discuss the elements they enjoy, failing to place emphasis on the sequencing of events even though the narrative unfolds chronologically. This implies that the use of chronology has little impact on consumer memory and therefore producers do not need to design their ceremonies to follow a timeline. Supporting ceremony consumers also disregard the sequencing of events instead of discussing the messages behind the characters and events. This suggests that the producers of the showcasing events integrate too many stories within their narrative, and, consequently, consumers fail to remember them all. Narrative theory suggests transposability to be a key characteristic of an effective narrative, whereby the story is independent of its medium (Chatman 1978). This is demonstrated by the supporting ceremony where one narrative is communicated through multiple mediums (e.g. song, poem, speech, image). Therefore, data supports the use of transportability, suggesting it to be a key component for enhancing social legacy. As a result, producers should consider emphasising a few consistent messages within every element of their narrative rather than project a chronological sequence which contains multiple messages.

Furthering the discussion on transportability, the content of the narrative is understood regardless of which medium (discourse) it is consumed through (in-stadia/broadcast). By applying Chatman's (1978) theory to mega event ceremonies, this research considers a modern era, wherein the manifestations of discourse include global broadcast (e.g. television, online platforms and social media), which were not existent or not prominent at the time of the theory's creation. It is important to revisit this theory in a new era of media events to understand the implications current 'diffused' (Abercrombie and Longhurst 1998; Laughey 2006) broadcast audiences have when consuming and participating in events in real-time through online platforms. This differs from the more 'static' audiences of the 1970s when Chatman's theory was first published. Producers discuss designing a narrative which is viewed by a multitude of consumers, both in-stadia and through broadcast. Furthermore, they debate the challenge of making the broadcast audience feel involved in the narrative. Indeed, findings show that the use of well-placed

cameras allows the broadcast audience to more easily view the narrative content because their attention is guided towards the most relevant element. Moreover, consumers feel they see the 'bigger picture' compared to the in-stadia audience who sometimes express confusion as to where their focus should be. Implications of this new age of discourse upon attitude as an aspect of social legacy suggest that while multiple viewer types impact the design of the narrative, the impact upon social legacy is positive in that more people can watch the ceremony at their convenience and comment on it through social media platforms. In this respect, consumers of the ceremony can be considered as producers, whereby their interactions on social media outlets are turned into part of the performance (Mehus 2010). This differs from past audiences (such as those in the 1970s), as current audiences appear to be more dynamic rather than static; thus, the ceremony's social legacy can reach a wider audience. Furthermore, through advances in technology, producers have the ability to focus the dynamic audience's attention on relevant elements of the narrative content, thus framing the narrative (Edy, 2006; Sant and Mason 2015).

The inclusion of broadcast media as a manifestation of narrative discourse also raises an issue of narration, whereby the role of the commentator is considered. Those consumers who watch through broadcast, watch with a commentator who offers insight into the meaning of the narrative. Producers discuss that, although they offer guidelines, they have no control over what commentators say. This means that the commentators' own interpretations can often influence the broadcast audience and, in turn, their understanding of the intended narrative. Consumers who watch through this method feel that the commentator enhances their understanding, with some in-stadia consumers turning to watch the commentated version post-event. Therefore, although in-stadia and broadcast audiences are watching the same narrative, in-stadia consumers physically receive a different viewpoint, with less commentary than broadcast consumers. As a result, 'suggestion' is present as a framing technique (Nicolas et al. 2011), not only used directly by producers in their design of the narrative but also indirectly by commentators. Furthermore, due to the modern era, collective suggestion is also facilitated by social media. As a result, the direct messages from the producers need to be clear so that indirect and collective suggestions do not dilute the legacy vision. Data shows that this impacts upon consumer attitude, as broadcast consumers of the showcasing ceremonies have more understanding of the narrative than the in-stadia audience (discussed further in the

findings chapter). However, this differs from the supporting ceremony consumers who feel that they have less understanding due to the advert breaks and breaks for commentary. Therefore, when considering a structuralist view of narrative, this research suggests that discourse should also include broadcast audiences. Furthermore, the role of the commentator should be noted as a transmitter of suggestion, potentially impactful in terms of communicating the ceremony's legacy vision (Figure 21).

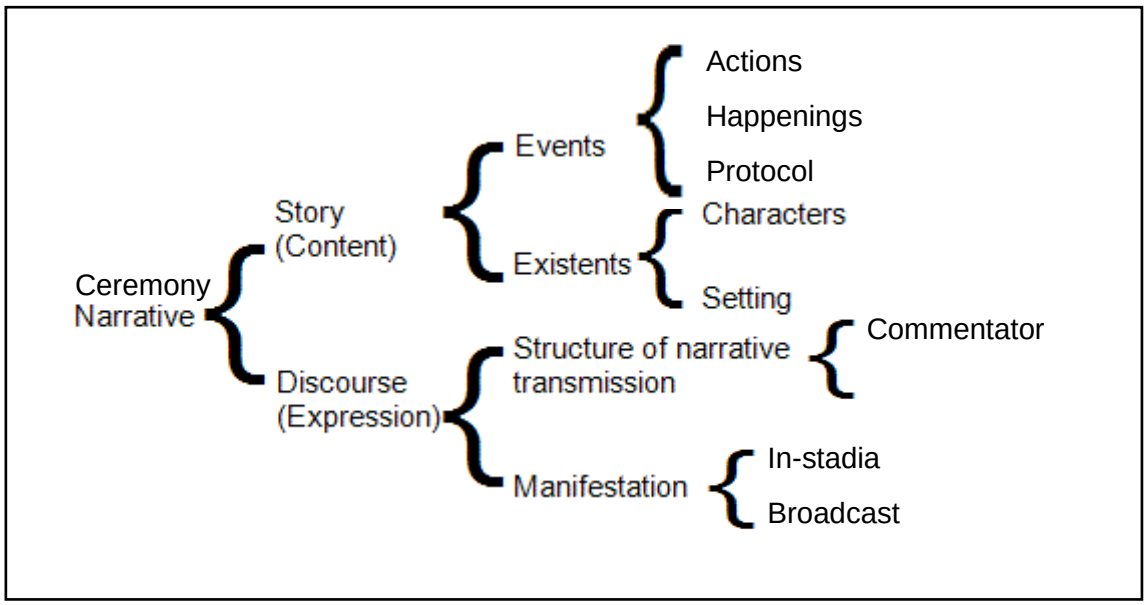


Figure 21 - Chatman's (1978) structure of narrative applied to the context of a ceremony

Adapted from (Chatman 1978: 19)

6.3Narrative interpretation; creativity, complexity, and consistency

Regardless of how narrative is experienced (through books, drama or film), those who consume the narrative must respond with their interpretation, therefore participating in the transaction (Herman and Vervaeck 2005). The consumer data suggests three key findings important for understanding the impact of consumer interpretation upon the social legacy. First, consistency throughout the ceremony's narrative appears to be a key technique for creating consistent attitude developments. This is enhanced by the consistency between the ceremony's aims and the aim of the mega event. Second, the more creative narratives result in personal interpretations which in turn result in more individual changes in consumer attitudes. This means that social legacy is reported differently between individual consumers (e.g. confidence, newfound interest in the

sport). Finally, the complexity of the narrative plays a role in the interpretation of ceremony experience aims. In this case, consumers are being challenged by the complexity of the narrative and are thus encouraged a higher sense of immersion and flow (Csikszentmihalyi and Csikszentmihalyi 1992). However, although not the original aim of the narrative, consumers who reported a sense of confusion because of a complex narrative also reported multiple viewings of the narrative, which enhanced their memory of the ceremony. Implications of these findings are discussed below.

The role of consistency in creating a social legacy is not explored within current event literature. This research addresses this gap by drawing from a multitude of disciplines and applying it to the new context of attitude as a critical aspect of social legacy. First, when exploring the role of consistency in the narrative, the fields of marketing, memory, storytelling and consumer behaviour become useful sources. Commonly within branding literature, consistency is noted as key for building a brand image, both trusted and memorable for consumers (Delgado-Ballester and Munuera-Alemán 2005). This mirrors the aims of ceremony producers who speak of their narrative as being factual and memorable. Data shows that the consumers of the supporting ceremony remembered the messages within the narrative because they were embedded in 'real' stories told by 'real people'. To embed trust, the use of repetition is explored as a tool for building consistency and enhancing memory (Janiszewski et al. 2003), whereby practice and repetition are known to improve storage into the long-term memory (Nuthall 2016). Again, this is noted by the consumers of the supporting ceremony who could more easily remember the repetitive narrative compared to the showcasing consumers. However, it should be noted that the relationship between repetition and memory is complex (Schiffman et al. 2013). There is a fine line between repetition for memory retention and over-repetition, whereby consumers become satiated (Schiffman et al. 2013). If this is the case, over-repetition of the messages within the narrative could cause dissatisfaction in the consumers, leading to boredom and distracting them from immersion. However, by contrast, data shows that repetition of messages within the narrative encourages engagement and understanding rather than dissatisfaction. Furthermore, consistency in the narrative impacts upon their memory of the ceremony and their ability to recall the memory in the future. As a result, the findings suggest that consistency more than repetition is required to enhance memory in the form of a social legacy. This is supported by encoding variability theory which

offers that presenting slight variations of a theme enhances memory (Carmin et al. 2004). These cosmetic variations increase the number of retrieval cues, which in turn increases the chance of memory recall (Schiffman et al. 2013). This is supported by the data from the supporting ceremony, in which all consumers give consistent accounts of the aims and themes of the ceremony as well as consistent attitudinal contributions to social legacy. Furthermore, it is important that consumers remember the ceremony narrative, as memory is an ingredient to learning (Malone 2003); a cognitive element of social legacy reported by consumers (discussed in the chapter on findings). As a result, this research proposes consistency in the narrative to be key for both enhancing the memory of the ceremony and creating a consistent social legacy which mirrors the aims of the ceremony producers. Although highlighted as an important finding in this research, the link between consistency in narrative and attitude as social legacy, has previously not been explored.

In opposition to the consistency in supporting ceremonies, showcasing ceremonies utilise creative segments of narrative in which consumers are left to their own interpretations. As a result, consumers feel that the narrative is often too complex. Surprisingly, this complexity is an important tool for contributing to attitude development as consumers are challenged to gain further understanding. As a result, this research contributes to existing knowledge by highlighting the role of complex narrative for inducing social legacy. Using the theory of flow already recognised within the conceptual framework, the findings from this research suggest that the complexity within the narrative enables a sense of challenge in consumers, a characteristic of flow (Csikszentmihalyi and Csikszentmihalyi 1992). Implications of this finding suggest that by creating a complex narrative, producers are enhancing the likelihood of a consumer reaching a state of flow. This research suggests that by encouraging this sense of flow, producers are positively influencing consumer attitude as an aspect of social legacy. This is because consumers feel they need to better understand the narrative and are therefore encouraged to re-watch the ceremony to explore its meaning. This links back to positive implications of modern viewership whereby consumers can re-watch the ceremony at their convenience, something that they couldn't do in the 1970s.

Data shows that in-stadia consumers who are challenged by the narrative are likely to re-watch the ceremony through broadcast media at a later point. This means that consumers watch their second viewing through broadcast media often with the aid of the

commentator. This is positive for the producers of the ceremony, as the commentator then has the power to tell the audience the aims and social legacy vision of the ceremony. Furthermore, broadcast viewers are less likely to comment on the complexity of the narrative, again highlighting the role of the commentator for communicating the purpose of the ceremony. Significantly, in relation to flow, multiple viewings are not only useful for allowing a better understanding but for increasing the immersion and memory of the consumer. Nichols (2010) offers that, upon first viewing, the audience is immersed in the viewing experience, whereas on second viewing they are asking and thinking more about what they are seeing. Multiple viewings of a similar stimulus are also often associated with a better memory of that stimulus (Wixled and Davachi 2018). This is important for both enhancing the memory of the ceremony and allowing the consumer to understand the social legacy vision embedded within the narrative.

The findings from this data suggest that producers should allow for some complexity in their narrative design in order to challenge the consumer. This complexity enables a sense of challenge, which drives consumers to find out more about the narrative and often results in a second viewing (Csikszentmihalyi and Csikszentmihalyi 1992). Consequently, the consumer reaches a state of flow and gains a better subsequent memory of the event. Furthermore, the theory of boredom as a lack of challenge (Csikszentmihalyi and Csikszentmihalyi 1988) suggests that when the task demand is too low or too high, boredom can occur in under- and over-challenging situations (Monks 2012; Steel 2011; Wegner and Flisher 2009); therefore, producers need to ensure that while the narrative challenges its audience, it is not over- or under-complex. A mismatch in skills between the narrative and the consumer could result in boredom, worry and anxiety. While boredom as a lack of challenge is often considered in the context of learning and education (Ewert 2018; Steel 2011), it is little-applied to live events potential because they are seen as 'passive' leisure studies (Wegner and Flisher 2009). However, data in this research shows that ceremonies encourage consumers to be active through audience participation, co-creation and social media. Therefore, although the link between complex narrative and social legacy through immersion and flow has been overlooked in the literature, complexity will feature within this research's framework.

Creativity, complexity and consistency within the ceremony narrative offer many implications for the type of social legacy produced (affective, behavioural or cognitive),

although this relationship is not currently acknowledged. Creativity relates to the affective aims (Berridge 2011) of the ceremony and appears across both types of ceremony as a known tool for capturing attention (Kasof 1999). Literature suggests that creativity is vital for activating the right hemisphere of the brain, which is needed to arouse the left hemisphere's readiness to learn (Downing 1997: 59). Therefore, within a ceremony context, creativity within the narrative is needed to capture attention and ready the brain for learning. If this process does not happen, the consumer will fail to contribute to the event's social legacy. Although consistency and complexity appear to be a juxtaposition, data from this research suggests that to be effective in terms of attitude development, a mega event ceremony should contain a narrative with elements of both. Data also notes that creativity, complexity and consistency impact upon the attitudinal type of social legacy produced.

Within showcasing ceremonies, creativity and complexity feature more predominantly. Within these ceremonies, consumers are challenged to more freely interpret the creative narrative, resulting in high levels of flow (Csikszentmihalyi 1975) and multiple viewings. However, using this form of narrative has its own implications on attitude as an aspect of social legacy. Data shows that creativity coupled with complexity creates a multi-faceted social legacy diluted across individual consumers, e.g. personal confidence, personal interest, personal memory of the experience. In opposition, the supporting ceremony's narrative features elements of creativity and consistency which result in an intended social legacy remembered and shared by all consumers, e.g. understanding of mental health, appreciation for the event. Due to the niche nature of the narrative, some consumers also feel challenged to explore more around the topic; however, consumers do not re-watch the ceremony. This implies that creativity coupled with consistency is enhanced by an element of complexity to encourage multiple viewings. As a result, findings show that, currently, the narrative used by showcasing ceremonies results in multi-faceted social legacy, whereas the narrative used by supporting ceremonies results in an intended social legacy. This somewhat matches the social legacy visions and purpose of the supporting and showcasing ceremonies.

6.4Consequences of narrative transportation

Using the extended narrative transportation model (van Laer et al. 2014), sustained impact on consumer attitudes (affective, behavioural and cognitive) are conceived as evidence of social legacy. However, findings from the data specifically note that both consumers and producers consider a *change* in consumer attitudes to be the definition of social legacy. Furthermore, data also evidences that learning and memory are sustained consequences of narrative, classified by this research as attitudinal aspects of social legacy.

Although findings suggest that narrative transportation (van Laer et al. 2014) is indeed a key process for enhancing social legacy, this research proposes that not all narrative consequences are sustained and therefore cannot be classed as a social legacy. Using the extended narrative transformation-imagery model (van Laer et al. 2014) discussed within the conceptual framework chapter, Table 31 demonstrates the consequences of narrative transportation with supporting evidence within a ceremony setting. As suggested within the model, ceremony consumers experience affective and cognitive responses (critical and narrative thought) as consequences of the ceremony's narrative. However, not all of these responses to the narrative are sustained, with consequences such as memory and learning featuring as more predominant forms of social legacy.

Table 31 - Consequences of narrative transportation in a ceremony setting

Belief Consequences	
Affective response	*"But, ermm, a very emotional moment was this military guy who was completely burnt who saved his comrades in battle, giving a speech with images on the background, so that was a very emotional moment that's definitely lasting as well"*
Critical thought	*"The only thing I'm slightly cynical about is, I do think there is a slight tinge of propaganda. I did watch it a little bit to see how honest they would be about, you know, they used to run the world, the Empire and we weren't very nice about it, so it was just interesting to see a potted history of the UK that we're showcasing to the world"*
Narrative thought	*"Actually, this week I was thinking about it again because Bradley Wiggins has been in the news, and it seems that, ermm, he might*

	have been bending the rules to win the Tour de France and things and so he started off the whole thing with ringing the Olympic bell"
Belief	*No data to support*
Direct Consequences	
Attitude	*"Invictus I don't see, I mean it's completely changed my attitude obviously, I think it would anybody, I defy anybody, well anyone that went in with a somewhat naive attitude of 'oh, are they going to be alright?' Then you see them throwing themselves into the pool and you know (laughs), so yeah, that really changed my attitude on what is a disability and maybe it's not a disability, maybe it's just an opportunity to do something else."*
Self-efficacy	*"The fact that I'd done it on my own as well, and I thought, well actually, I can do these things on my own. You don't have to go with somebody. Some people, and I do understand it, a lot of people worry about doing things on their own as a single person, particularly women. But no, I thought no, actually, I've done this I can do anything. And I started, as a result of that, I did actually start going to music gigs and that"*
Intention	*"I do feel like, I would like to hope it's changed some of my behaviour in like supporting our soldiers and with Help for Heroes and other things, ermm, other events. And I'd like to hope that the next Invictus, I will also watch and be a part of and get the app for and stuff, because of that."*
Behaviour	*"My behaviour? I think I am probably a little bit less noticing about people's disabilities now, because when you're around them every hour for like two weeks, you just stop noticing them really."*

As noted in the findings, the consequences of the narrative are more easily evidenced by consumers of supporting ceremonies as a result of a more emotional narrative that often contains new information. However, as demonstrated above, evidence for an impact upon consumer belief is lacking within all ceremony data. These findings offer new information which contradicts theories around narrative transportation theory (Green and Brock 2000, 2004; van Laer et al. 2014), which offers that consumer belief specifically is often influenced because the process disconnects the consumer from their existing beliefs. This

happens because consumers feel that the narrative they are receiving is 'truth' (Braverman 2008; Green and Brock 2000, 2004; van Laer et al. 2014). In the case of the ceremony context, consumers of the showcasing ceremonies often feel sceptical about the truthfulness of the narrative, questioning the motivations and aims of the producers. This is because they feel the aim of the showcasing event is to brand the destination to a global audience, therefore positively biasing the narrative. This could offer some explanation as to why consumer belief is not a strong consequence of ceremony narrative. Supporting ceremony consumers also neglect to evidence an impact upon personal belief, although all consumers consider the narrative to be factually true. Instead, these consumers discuss how the ceremony impacts upon their attitude.

Van Laer (2014) offers that the attitude of a story receiver is an effect of their belief combined with the consumer's response to the narrative. In the quotes above (Table 31), it is clear that all of the consumers of the supporting ceremony strongly believe in the cause and thus respond positively. This is reflected in their attitudes, whereby they support the causes of the ceremony and often change their behaviour accordingly; therefore, consumer beliefs will not be included as a characteristic of attitude as an aspect of social legacy within the proposed framework. Instead, belief is to be acknowledged as a branch to attitudinal changes enhanced through narrative transportation.

6.5Learning, enjoyment, and memory

Data evidences both learning and memory as sustained consequences of narrative, applicable to narrative transportation within a ceremony setting. Interestingly, learning is an aim of the ceremony, an antecedent of attitude development and an outcome of social legacy. Again, this is more predominant within the supporting ceremony and highlights the role of consistency. Learning is also highlighted by consumers as key for enhancing their enjoyment, whereby they feel that when they are learning they are enjoying the ceremony more.

The relationship between enjoyment and learning is not new. Research into e-learning suggests that enjoyment is a catalyst for learning (Fu et al. 2009). Furthermore, enjoyment is acknowledged to be a characteristic of flow (Kimieak and Harris 1996; Shernoff et al. 2014). Within his work on flow, Csikszentmihalyi (1975) explores the features of

experiences that make them enjoyable. Applicable to the context of a mega event ceremony, the six features of an enjoyable experience include:

1. The merger of action and awareness
2. Attention centred on a limited stimulus field
3. The loss of oneself in one's activity
4. The control of one's actions and the environment
5. The receipt of coherent demands for action
6. For one to see the activity as self-rewarding

The literature concludes that if these six features are present within an experience, the experience is enjoyable, which in turn enhances the learning intention of the consumer. Data from this research demonstrates that these facets are applicable in this context. For example, feature number 2) can be used to explain why consumers of showcasing ceremonies sometimes feel confusion over enjoyment because there is too much happening in the stadium at one time. As a result, it is hard for consumers to centre their attention. Furthermore, consumers who experience the consistent narrative of the supporting ceremony easily centre their attention, resulting in both enjoyment and learning. On the other hand, the data collected adds to current theory by suggesting that learning is not only a successor of enjoyment but valuable for enhancing enjoyment. Therefore, in the case of a ceremony, this theory is extended by the addition of learning as a seventh feature of an enjoyable experience. To reflect this addition to knowledge, learning features as both processor and successor of social legacy due to its circular relationship with enjoyment.

Alongside the addition of learning to the sustained consequences of narrative transportation, this research proposes memory to be a key aspect of attitudinal social legacy in relation to ceremony narrative. Donahoe and Palmer (2008) offer that our experiences change our behaviour, literally turning us into a different person, behaviourally and physiologically (2008: 343). This relationship between experience and attitude behaviour influenced by memory emerges from the data in a multitude of ways. First, the consumer-perceived definition of social legacy highlights memory as the key to consumer understanding (discussion found within the chapter: Findings). Second, this research suggests that memory of the ceremony is crucial for sustaining the consequences

of narrative transportation to turn them into attitudinal aspects of social legacy (affective, behavioural and cognitive attitudes). To support the link between memory, narrative and social legacy, literature around emotional causation theory and memory recall are explored.

Referring to the emotional causation theory (Moors, 2009) discussed within the conceptual framework chapter, the emotional narrative is suggested to be a useful tool for enhancing both cognitive and motivational components in consumers. This theory states that once emotionally attached, an audience can remember and recall both the memory of the experience (cognitive) and the action they associate with the experience (motivational). This suggests that once consumers make an emotional connection with the ceremony's narrative, they remember the ceremony for a sustained period. More importantly, in terms of social legacy, the corresponding attitude is also sustained over time. This is demonstrated by consumers who state that they only remember the elements of the ceremony that they associate with an emotion. In terms of social legacy, this theory is demonstrated by consumers of the more emotional supporting ceremony who could also identify the actions they connected to their memories (e.g. recognising that a disabled person may have an invisible wound or supporting a charity spoken about within the ceremony).

Although memory is discussed within the formation of the original conceptual framework due to its link with emotional causation theory, its placement within the framework was uncertain. Because of its relationship with emotion, it could be debated that memory is an antecedent of social legacy both brought to the ceremony by the consumer and simultaneous with emotional narrative consumption. However, data collected suggests that memory is best placed within the category of attitudinal social legacy. This is firstly due to its predominant placement within consumers' perceived understanding of social legacy. Secondly, data demonstrates that memory emerges as a result of emotional narrative useful for sustaining narrative consequences, thus falling within the social legacy category. However, when further considering the placement of memory within the reformatted framework, a distinction should be made between the types of memory evidenced by different sets of consumers. This is because the consumers of the supporting (more emotional) ceremony could recall more detail about the narrative than the showcasing ceremonies. As a result, consumers of the showcasing ceremonies appear to

reflect on more individual experiences of watching the ceremony. In opposition, the memories from the supporting ceremony consumers detail the narrative and the stories within the narrative. Therefore, within the framework, memory is separated between the two types of consumers to show the distinct types of behaviour they produced (multifaceted v intended).

6.6The role of attention, immersion, and flow in ceremony narrative

Using the previously discussed findings, this research aims to understand how effective ceremony narrative is for capturing and maintaining attention, inducing a state of flow and enhancing consumer attitude as an element of social legacy. Within the earlier conceptual framework, this research uses theories of immersion (Brown and Cairns 2004; Jennett et al. 2008) to suggest that before a state of flow can be reached, the consumer's attention must first be caught by the narrative. Once caught, a consumer's attention must increase until they are totally immersed before a state of flow is achieved. This progression is required to enhance the consumer's likelihood of contributing to social legacy due to the shifting of their personal goals to reflect the goals embedded within the narrative. This section of the chapter discusses the findings surrounding attention and its relationship with attitude as a critical aspect of social legacy.

6.6.1 Attention as a bridge to immersion

Attention, one of the most powerful tools for enhancing the experience (Csikszentmihalyi 2002: 33), is evidenced by the findings to be key for both producers and consumers. Referring to the experience aims (Berridge 2011), producers suggest that whilst the cognitive aims are designed to integrate messages, the affective aims are useful for capturing the attention of the consumers. In return, consumers recall 'spectacle' elements of the narrative that differ from everyday events, such as the Queen jumping from a helicopter in the opening ceremony of the London 2012 Olympic Games. However, consumers also discuss how some elements of the narrative cause them to lose attention, such as the athletes' parade, speeches, or interpretive elements. This happens when the consumers feel bored, overwhelmed, when they are disturbed by advert breaks, or something goes on too long. Implications of this loss of attention can have a significant impact on the consumer's contribution to social legacy through a loss of learning and immersion.

Using Brown and Cairns' (2004) three levels of immersion (Table 32), it is clear to note that in order to reach a state of total immersion, the attention levels of the consumer must continuously increase. If the ceremony's narrative fails to capture the consumer's attention, the lowest level of engagement cannot be accessed (Brown and Cairns 2004). If this happens, the likelihood of a consumer remembering the narrative and thus acting upon it significantly decreases.

Table 32 - Brown and Cairns (2004) levels of immersion in gaming

Level of immersion	**Barrier to immersion**	**How to overcome**	**Time, effort and attention**
1. Engagement	Game construct – no emotional attachment	Time, effort and attention	
2. Engrossment	Access and investment	Visuals, tasks, plot	
3. Total immersion	Empathy and atmosphere	Attachment and involvement	

(Adapted from Brown and Cairns 2004)

Interestingly, consumers of the showcasing events easily recall spectacle elements of the narrative but acknowledge that the length of the ceremony impacts their attention over the period of the event. Specifically, consumers discuss the protocol elements of the ceremony, the athletes' parade, and the speeches. These elements, they feel, are too long, and thus both in-stadia and broadcast consumers recall disengaging from the narrative for this period. Others note that they do not continue watching the ceremony once their attention has been broken. This has huge implications on the attention–social legacy process, whereby consumers are no longer immersed within the messages of the narrative. When this happens, consumers are less likely to reach a state of flow preferable for inducing narrative transportation, which reduces developments to consumer attitudes. This disruption of attention could explain why many showcasing consumers could not recall the social legacy messages intended by the producer. In order to strengthen their narrative, showcasing producers should consider shortening these longer elements or

placing them towards the end of the narrative so as not to lose consumer attention during peak periods of the ceremony.

On the other hand, findings from the consumers of the supporting ceremony suggest that the in-stadia audience's attention is maintained throughout the ceremony. Consumers can recall in detail accounts of the ceremony's narrative and the messages embedded within it; however, the broadcast audience of the supporting ceremony feels that the adverts disrupt their viewing, in turn distracting their attention and impairing their immersion. In contrast, the producers of the supporting ceremony feel their adverts were well-placed in relation to the ceremony's narrative; however, it appears any break in the ceremony (e.g. advert break, comfort break, boredom) can disrupt the attention of the consumer no matter how well-placed. Overall, it appears that the more attentive is the consumer, the more detail they recall about the messages within the narrative, thus supporting theories of immersion.

6.6.2 Enjoyment and Learning; the impact on attention, immersion, and flow

Data collected shows that to reinforce the relationship between attention, immersion, and flow, consumer learning and enjoyment are also key. From these findings, this research suggests that the levels of immersion (Brown and Cairns 2004) can be extended to include learning and enjoyment as strategies for overcoming barriers to total immersion. Learning as an outcome of a ceremony consumption experience is not a surprise as 'we tend to learn about and remember those things that catch our attention, that capture our imagination and that become personally important to us' (Ryan et al. 2013: 37). Furthermore, stories are noted to be learning tools when they transmit culture, express personal experiences, facilitate shared experiences and capture attention (Blenkinsop and Judson 2010). Both the supporting and showcasing ceremonies feature elements designed to capture attention and spark imagination with their spectacle. Furthermore, both producers and consumers highlight the role of emotion within the narrative. Interestingly, consumers also note that when they are learning they feel a heightened sense of enjoyment. This suggests a circular relationship between learning and enjoyment. The literature suggests that learner enjoyment is a catalyst to learning (Fu et al. 2009) but neglects to address the circular relationship whereby learning is also a catalyst to the enjoyment. Within the features of an enjoyable experience (Csikszentmihalyi 1975),

attention, challenge, action and awareness are listed, but the learning element also found within the ceremony settings is ignored. This research suggests that once the attention of the consumer is captured by the enjoyable experience of the ceremony, consumers enter a cycle of learning and enjoyment which enhances their level of immersion.

When considering this cycle, it should be noted that this appears to work most effectively for supporting ceremonies, where learning features more predominantly within consumer discussions. This could be because the spectacle narrative within the showcasing ceremonies captures attention but fails to guide the consumer to the theme of the ceremony (Villari 2008). Multiple showcasing consumers report feeling overwhelmed by too much spectacle at one time, where they are not sure where their attention should be focused. In this case, both enjoyment and learning are negatively impacted, causing a barrier to immersion through a lack of attention. Using these findings, learning and enjoyment should be integrated into the framework as a bridge between attention and immersion.

The findings surrounding learning and enjoyment also have implications for the role of flow. As a successor of total immersion (Jennett et al. 2008), this research proposes that consumers who reach flow, 'a state in which nothing else seems to matter' (Csikszentmihalyi 1975), are more likely to contribute to the ceremony's social legacy in the form of attitude change/development/strength. While theories around immersion and narrative transportation suggest that consumers are less likely to counter-argue with the narrative (Hinyard and Kreuter 2007), this research uses the theory of flow to address why consumers feel motivated to support the ceremony's narrative. Consumers support this proposition by reporting high levels of enjoyment, a sense of challenge, and an altered sense of time within their consumption experiences. Furthermore, by emphasising enjoyment and learning (as a form of a challenge), both producers and consumers reinforce the presence of flow within a ceremony setting.

However, research into the relationship between enjoyment and flow suggests enjoyment to be a result of flow, whereby any mundane task can be enjoyable if those tasked are immersed (Sherry 2004). Data from consumers indicates that, in fact, enjoyment is a cause of flow rather than a result. Data shows that consumers who enjoyed the ceremony were more attentive because they were enjoying the ceremony. This is shown by the

multiple consumers who discuss removing themselves from the narrative during parts they feel no enjoyment from. If enjoyment was a result of flow, consumers would have become immersed first and then found themselves enjoying the experience, making it harder for them to leave. This suggests that, for the producers, including elements that are of no interest to the consumers is detrimental to consumer flow. It is important that producers address this, as flow drives consumers' motivations to shift their affective, behavioural and cognitive attitudes, reflective of the ceremony's narrative.

6.7Emergent themes: the role of co-creation

When exploring the relationship between narrative and social legacy, findings highlight co-creation as an emergent area of interest. This connection is highlighted as useful during both the planning and the delivery of the ceremony. First, data suggests that producers consider and even involve a sample of consumers when planning the experience aims of the ceremony. This implies that not only are experience aims dictated by the type of ceremony (showcasing or supporting), but by the involvement of the consumer. Therefore, the social legacy produced by the ceremony can be affected by both producers and consumers during the planning stage. Furthermore, data suggests that centring the experience aims around the consumer leads to a stronger understanding of the social legacy vision by the consumer. Consumers also look more favourably upon the ceremony when co-creation is used within the planning stage. Second, the involvement of the consumer in the ceremony performance itself is emphasised as a technique for enhancing attitudinal development as an aspect of social legacy. Both producers and consumers show that involving the consumer in the narrative has a positive effect on the consumer's memory, attention and immersion. Although co-creation is somewhat explored in terms of event experience (Morgan and Summers 2005; Richards et al. 2015), the link between co-creation and social legacy is yet to be explored. While it is noted that event consumers become default co-creators through their role in creating an atmosphere and emotional energy of the event (Morgan and Summers 2005), findings from this research show that consumers can also play a vital role in the planning of such events. Co-creation by default coupled with co-creation during planning can offer strong contributions to attitudinal development – a gap this research aims to explore.

The findings surrounding co-creation are counterintuitive as, according to Pine and Gilmore (1998), the most affective experiences are positioned within the middle of all four realms of experience, therefore incorporating levels of participation and immersion (Figure 22). First, the participation levels of the consumers are plotted between active and passive. Second, the consumers' attention levels are positioned between absorption and immersion. However, the findings from this research suggest that for ceremonies to encourage a sense of flow in their consumers, they should focus more on creating escapist experiences that maximise consumer immersion within the narrative. By designing escapist experiences, producers are not neglecting their cognitive/affective aims of enjoyment and education, as escapist experiences teach and amuse equally well, only with a heightened consumer immersion (Pine and Gilmore 1998).

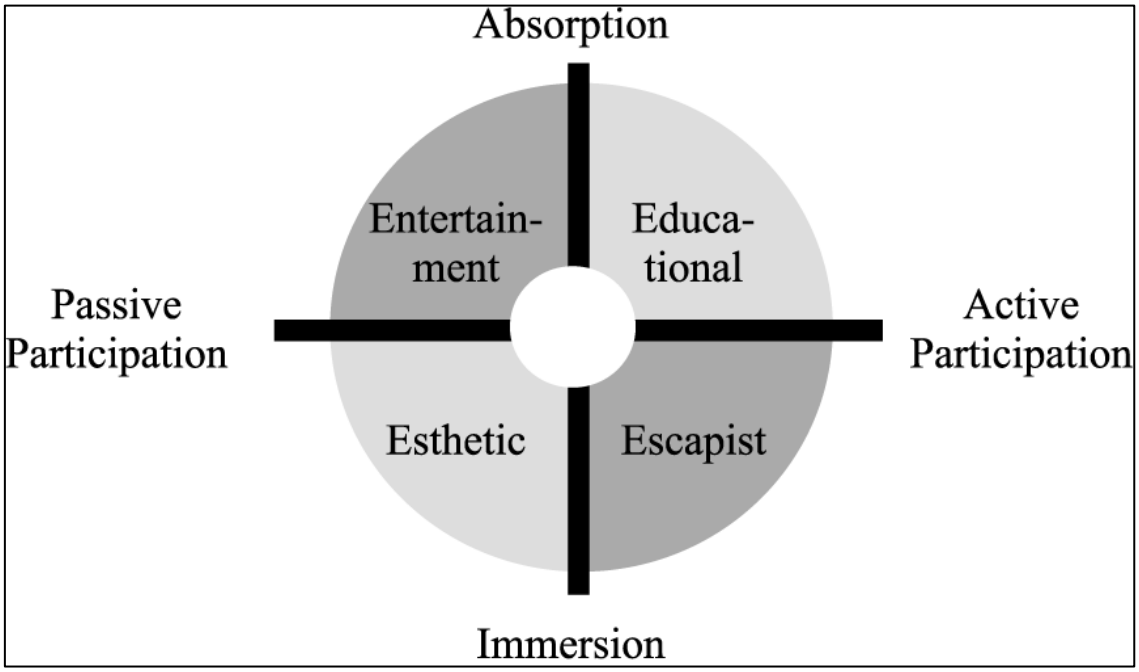


Figure 22 - Four realms of experience

(Pine and Gilmore 1998: 30)

The theory of the four realms (Pine and Gilmore 1998) suggests that to create an escapist environment suitable for generating flow, consumers must be immersed and be actively participating in the experience. However, although relevant to this thesis and widely used across academic fields, the work of Pine and Gilmore (1998) broadly relates to business and marketing. Instead, this research moves to apply their work to demonstrate a link between active participation during a mega event and attitude development as an aspect

of social legacy. Instead, academics consider active participation (in sporting activities post-event) as an outcome of a mega event discussed in terms of social legacy (Girginov and Hills 2008; Hughes 2012). Even Pine and Gilmore themselves suggest attending an event to involve 'passive participation in which customers don't affect the performance at all, such participants include symphony goers, for example, who experience the event as observers or listeners' (1998: 101). For this reason, active participation was not included in the conceptual framework. However, both producers and consumers discussed in their interviews elements of co-creation, including active participation. This was unexpected and suggests that for ceremonies, active participation is a key factor in inducing flow. Furthermore, research on social legacy fails to acknowledge the role of co-creation as an antecedent of social legacy. This research proposes that co-creation is, in fact, an antecedent of attitude development as a critical aspect of social legacy due to its characteristic of enhancing immersion and flow and should, therefore, be included within the proposed framework.

It is important to distinguish the differences between co-creation and active participation to accurately modify the proposed conceptual framework. Co-creation is understood to be both the mental and physical participation of the consumers within the experience. Mental participation includes the interest of the consumer, whereas active (or physical) participation allows the consumer to play key roles in creating the experience (Prebensen 2017: 39). In terms of experience aims, producers of London 2012 allude to co-creation within the planning process by encouraging consumers to participate in the design of the ceremony's narrative. Describing a tour of the UK, the producer spoke of asking consumers what they wanted the ceremony to showcase. This process demonstrates active participation through co-creation during the planning stage of the events. Furthermore, producers felt that by completing this process, consumers are more likely to understand and engage with the ceremony's social legacy. Within the delivery of narrative itself, consumers spoke of feeling involved and included in the narrative and becoming emotionally involved with the characters. This demonstrates the mental participation required for inducing immersion. The introduction of active participation within the four realms of experience and the discussion with producers and consumers suggests that co-creation (both mental and active) plays a role in creating successful experiences and should, therefore, be included within the proposed framework.

6.8Updated framework: the combining of narrative transportation and flow

Considering the research questions proposed by this research and the corresponding conceptual framework, data suggests that the combination of narrative transportation and flow within a ceremony setting is effective for impacting attitude as a form of social legacy. Currently, the combining of these two theories is yet to be done; however, the findings from this research suggest that merging these processes within a ceremony context is valuable for enhancing the attitudinal social legacy intended by the ceremony's producers. However, findings also suggest that for this combination to be most effective a number of elements (discussed above) must be in place. Using the data findings, the conceptual framework originally composed in chapter three is redesigned to include the elements found to be antecedents of social legacy, thus named 'the antecedents of ceremony social legacy framework' (Figure 23).

Once the data informed adaptations (discussed below) are incorporated into the new framework, insight can be gained into the relationship between ceremony and attitude development as a critical aspect of social legacy. As a result, several key contributions to knowledge are made to both theory and practice. These contributions include:

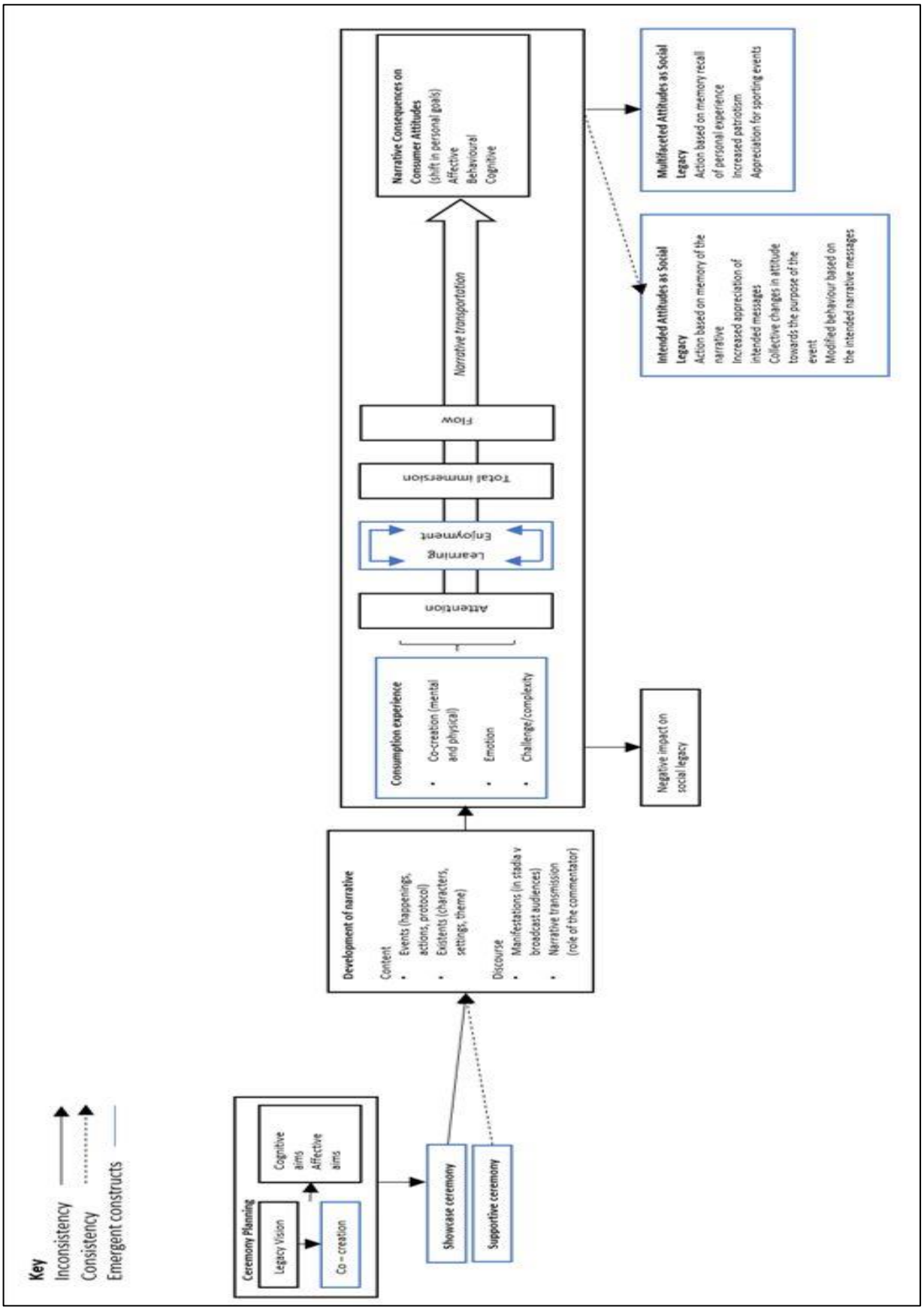
1. Extending theories of narrative transformation to include 'flow' when applied to the context of mega event ceremonies
2. Exploring learning and enjoyment as aids for overcoming barriers to immersion
3. The role of co-creation in enhancing social legacy
4. The use of consistency, creativity, and complexity within an emotional narrative in enhancing social legacy
5. Proposing a typology of ceremonies in relation to social legacy

Like the conceptual framework, the antecedents of social legacy framework begin with the planning stage of the ceremony. Mirroring the initial conceptualisation, producers agree that social legacy is an important element of the ceremony planning. Significantly, producers also discuss the role of co-creation within the planning stage. As a result of co-creation, consumers feel that the ceremony is more relevant and thus identify with the narrative. For producers, this means that consumers are more likely to understand and therefore contribute to social legacy if they feel it is relevant to them in their everyday

lives. If producers are left to decide on which social legacy they intend to create, consumers may feel it is not relevant and therefore feel demotivated to contribute.

Encapsulating the social legacy vision and the results of initial co-creation strategies, producers then use a mixture of cognitive and affective experience aims to design their narrative (Berridge 2011). From this point on, ceremonies can be split into showcasing or supporting, whereby the social legacy vision and experience aims differ between the two types. The role of consistency highlights this separation, whereby supporting ceremonies emphasise consistency between the purpose of the ceremony and the purpose of the mega event. In contrast, showcasing ceremonies have a different purpose to the mega event, e.g. branding the host destination. To demonstrate the role of consistency throughout the ceremony-social legacy process the use of a dotted line resembles consistency and a solid line represents inconsistency (see key). At this stage, producers need to recognise which type of ceremony is required to achieve their intended social legacy.

Figure 23 – The antecedents of social legacy framework



Once the type of ceremony is established, the narrative can be developed to reflect the social legacy vision and experience aims. Using Chatman's (1978) structuralist theory of narrative, the narrative can be separated into its content and discourse. Findings suggest that within the content of the narrative, the protocol is highlighted as a key event whereby producers highlight a link to legacy. Consumers also address the role of protocol, suggesting it to be a danger zone for disrupting attention. Here, producers should note potential implications to consumer attitude when the protocol elements are considered too long, thus distracting consumer attention. When considering the discourse, this research extends Chatman's (1978) theory further by suggesting the ceremony's discourse to be both in-stadia and broadcast audiences. Consequently, the role of the commentator is highlighted as a potential influencer of the ceremony-social legacy process; however, currently, producers note they only offer suggestions to commentators. This research suggests that the role of the commentator is key in enhancing consumer understanding of the ceremony's social legacy vision, and, in order to ensure consistency, producers should have more control over the voice of the commentator.

The framework then moves to demonstrate the happenings during the consumption experience. While the initial process of attention, immersion and flow coupled with narrative transportation is supported by the data, findings propose that there are multiple emergent results that make a valuable contribution to the process. Firstly, findings show that in order to capture attention, ceremony narrative needs to include elements of co-creation (e.g. audience participation), a range of emotional stimuli, and a level of complexity designed to challenge the consumer. Without these elements, consumers become bored, often physically moving away from the narrative, thus negatively impacting consumer attitude. Once caught, consumer's attention can be increased through the strategies suggested by Brown and Cairns (2004), such as investment of time, visual tasks and involvement. Data from this research suggests that learning and enjoyment are also valuable for increasing consumer attention. Moreover, despite current depictions whereby enjoyment enhances learning, consumers demonstrate that learning from the narrative also increases their enjoyment levels. This, as a result, enhances the likelihood of immersion and flow.

The presence of a flow-like state is found amongst consumers who appear to find the narrative within the ceremony to be complex, who identify with the narrative, highlight

the role of atmosphere, and report feeling an altered sense of time. These findings mirror the characteristics of flow suggested by Csikszentmihalyi (1990). In terms of the aims of this research, data also suggests that those consumers who report these characteristics of flow also report a change in themselves as a consequence of narrative consumption. This supports the conceptualised link between flow and narrative transportation. However, although this is often the case for showcasing ceremonies, consumers of supporting ceremonies often show a better understanding of the messages within the narrative. This differs from the characteristics of flow as there is little challenge of interpretation in a narrative that is less complex. Instead, consumers feel that the emotions instilled in them by a consistent narrative leave a lasting impression on their attitudes, intention and behaviour. It could be argued that, although less complex, the emotional narrative of the supporting ceremony challenges the consumer to think about their current attitudes in relation to what they learn from the ceremony's narrative. In this respect, both challenge and consistency can be seen as enhancers of flow and narrative transportation.

These findings imply that producers must ensure their narrative is designed to incorporate the characteristics of flow so as to enhance the consequences of narrative transportation. Without this enhancement, these consequences are not sustained post-event and therefore are not considered as a social legacy. Moreover, in terms of social legacy, data shows that the type of ceremony and the narrative used impact on the type of attitude impact produced. This is reflected in the redesigned model by the categorisation of social legacy into a multifaceted and intended social legacy. It is important that producers understand the type of social legacy produced as an outcome of their ceremony in order to effectively create narratives that match the social legacy vision of the event – if not, then it would be reasonable to ask what purpose there is in having a social legacy vision in the first place. Within the categorisation of social legacy type, the line of consistency shows that the supporting showcasing consumers deliver a social legacy that mirrors the intentions of the producers. These consumers recall in detail the messages behind the narrative and offer accounts of how they as consumers are changed because of their consumption, e.g. having more awareness about mental health and unseen wounds. Showcasing consumers who experience a multitude of messages report a multifaceted social legacy differing between each individual and completely dependent on their experience rather than the narrative. For example, while one consumer recalls feeling more confident as a result of

going to the ceremony on their own, another describes a new-found interest in sporting events.

6.9Chapter conclusion

This chapter summarises the valuable contribution that this research makes by offering an innovative framework embedded in data, which explores narrative, attention, immersion and flow as antecedents of attitude as a critical aspect of social legacy. Findings suggest that five key developments be made to the original conceptualisation of the ceremony social legacy framework. First, the role of co-creation is highlighted within the planning stage, whereby consumer input helps to create a narrative that is widely understood and relevant to its audience. Second, as a result of different purposes and social legacy visions, ceremonies can be categorised into two: supporting and showcasing. As a result, producers can make informed choices about creating the most effective narratives for their intended social legacy. Third, a combination of co-creation, emotion and challenge should be used within a narrative to capture the attention of the consumer, making the narrative more memorable. Fourth, to overcome barriers to immersion, data suggests that learning and enjoyment are valuable strategies. Furthermore, learning and enjoyment can be seen as circular, whereby consumers who learn feel that they enjoy the ceremony more, and vice versa. Fifth, the type of ceremony and its corresponding narrative impacts the type of attitudinal impact. Coined within this research as multifaceted and intentional, it is important for producers to understand the impact their narrative can have upon social legacy type. Typically, showcasing ceremonies create a multifaceted social legacy, personal to each consumer and reflective of their consumption experience. Supporting ceremonies, by contrast, create a social legacy consistent across consumers and reflecting the intended social legacy vision of the producers. Finally, it should be noted that the role of consistency is key for distinguishing between the types of ceremony and their corresponding social legacy. While co-creation is highlighted as being key to enhancing ceremony narrative, by including too many ideas a narrative can become over-complex. When this happens, such as in the case of the showcasing ceremonies, the consumer's attention is torn between too many stimuli. For the supporting ceremony, consistency between the narrative and the mega event as well as between all the elements in the narrative resulted in a much more consistent attitude developments.

The findings discussed in this chapter and the previous chapter are important, as they offer insight into how consumer's attitudes are impacted by their consumption of a mega event ceremony. Furthermore, the findings suggest that while sizeable investment is used to create ceremony narrative, in terms of social legacy, ceremonies may not be at their most effective. Additionally, ceremonies currently do not always effectively communicate their social legacy vision to their consumers; therefore, the findings from this research suggest that producers use co-creation within their planning process to decide whether they are creating a showcasing or supporting ceremony. By doing this, producers can align their social legacy vision with the type of attitude developments produced. Furthermore, consistency appears to be key to ensuring that the social legacy messages are communicated to the audience. Finally, to reinforce the flow-narrative transportation process, consumers should feel both emotional and challenged if they are to learn from the ceremony. This, in turn, will heighten their enjoyment and memory of the ceremony, positively strengthening a given ceremony's social legacy.

7 Conclusion

This chapter provides a conclusion to the thesis. To do this, it begins by considering the aims of the research and reporting the key findings. Within this section, findings are noted as being 'anticipated' from the formation of the conceptual framework or 'unanticipated' where they have emerged from the data. Second, the chapter discusses in detail the contributions the findings make to existing knowledge. Thought then turns to the theoretical contributions made and recommendations for those within the industry. Finally, the chapter ends by considering what more could have been done to widen the scope of the research by addressing limitations and considering future research within the context of mega event ceremonies and for the wider events field.

To address the gaps within current ceremony and social legacy literature, the aim of this project was to develop a framework that demonstrates the antecedents of social legacy within a mega event ceremony context. Specifically, this thesis and its resulting framework focuses on affective, behavioural and cognitive elements of attitude as components of social legacy. These components mirror the common social legacy aims of mega event ceremonies. The proposed framework, 'the antecedents of ceremony social legacy', maps the process of 'planning for social legacy' through to the 'design and outcomes' of ceremony narrative. Through development of this framework, the thesis provides insight into how mega event ceremonies can optimise their narrative to drive attitude change/development/strength as critical aspects of social legacy, thus reinforcing justification for investment in ceremonies. Furthermore, the framework demonstrates narrative, immersion, flow, co-creation and narrative transportation to be integral antecedents of social legacy, highlighting their impact within a ceremony context.

To address the research aims of this thesis, the perspectives of both producers and consumers of such ceremonies were collected. Facilitated by a mixture of both social media and interview data, the previous chapters analysed and discussed the impact of ceremony narrative in relation to consumer attitude to understand what made a ceremony effective (or in some cases ineffective) in enhancing social legacy. From this data collection and analysis, this project offers key findings and numerous contributions.

7.1Key findings

In addressing the aims of this research, a framework depicting the antecedents of social legacy has been developed (Figure 24). By its formation, the framework suggests several

elements which, when combined in a specific sequence, drive attitude change/development/strength within the context of a ceremony.

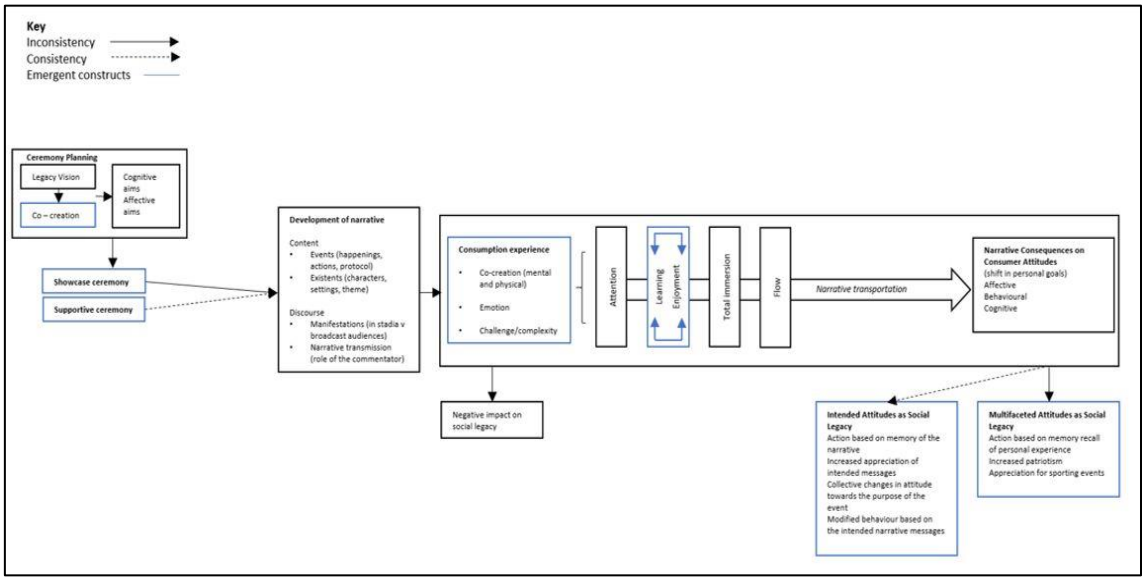


Figure 24 -The antecedents of social legacy framework

As proposed by the original conceptual framework (Figure 18), narrative, attention, immersion and flow, combined with narrative transportation, encourage attitude developments in consumers which contribute to the social legacy of a mega event ceremony. Thus, findings show these to be antecedents. By assessing these elements, the research questions of this thesis have been addressed (Table 33). Table 33 also demonstrates key findings that emerged from the data and therefore are not directly linked to a research question. However, these unexpected findings also identify antecedents for social legacy, e.g. co-creation in design and delivery, consistency and complexity.

Table 33 - Key findings

Research Question	Corresponding Key Findings
Do ceremonies have a planned social legacy? Does this social legacy reflect the vision of the actual event?	Ceremony aims do not always reinforce the social legacy vision of the mega event. Instead, ceremonies can be categorised as either supporting (supporting the mega events social legacy vision) or showcasing (showcasing the host destination). In the case

	of a showcasing ceremony, a separate social legacy vision is needed
Regarding the ceremony aims: a. what are the intentions of the producers? b. how are they interpreted by consumers? c. how do they impact consumers in terms of beliefs, attitude, intention, and behaviour?	Ceremony aims are more consistently interpreted by the consumer when they are embedded within an emotional narrative in a consistent, creative and complex way. When presented in this format, ceremony aims impact upon consumer's attitudes consistently in a way which mirrors the ceremony's aims. If there are too many aims that are not consistent, there is little impact upon the consumer's attitude.
Using narrative theory, which aspects of narrative from the following events, settings and characters are focused upon most frequently in a ceremony, and why?	As suggested in the conceptual framework, narrative is an important antecedent of social legacy. However, narrative is most effective in terms of driving consumer attitude as social legacy when it is emotional. The elements of narrative within Chatman's (1978) theory are focused upon by consumers, but are most effective when the consumer identifies or understands their purpose
How are the elements of narrative (events, settings and characters) effective for: d. capturing attention? e. creating flow? f. raising awareness of the social legacy of the mega event? How does applying knowledge transfer theory offer an explanation of the learning process of ceremony consumers in terms of a mega event's social legacy?	Narrative within ceremonies is useful for capturing attention, creating flow and highlighting social legacy aims. The impact of narrative is enhanced if the consumer can both learn and enjoy simultaneously. However, narrative also has the potential to distract a consumer if it is too long or over-complex, thus reducing the consumer's awareness of social legacy
How can a combination of narrative transportation theory and flow be used to explain the importance of ceremonies in terms of mega event social legacy?	Flow is seen to be present in consumers of ceremonies through descriptions of challenge, enjoyment, and a loss of time. When these factors are reported by consumers, an increase

	of transportation consequences are also reported
Unanticipated findings	The use of co-creation within the narrative design process helps the consumers to relate to the messages within the narrative, and thus increases the impact upon consumer attitude. By encouraging consumers to co-create within the consumption of the ceremony, consumers feel more involved and more likely to understand the ceremony's social legacy

Starting at the beginning of the antecedents of social legacy framework, findings show that producers use a mixture of cognitive and affective aims, as originally thought. When reviewing the literature, it was clear that events need to plan for each individual attendee through the experience realms (Pine and Gilmore 1999) and the use of interactional design (Forlizzi and Ford 2000). Furthermore, when planning for mega events, social legacy visions and post-event plans for consumer attitudes are also considered (Holmes et al. 2015). To incorporate both the experience design and the social legacy vision, this research turns to the work of Berridge (2012) to suggest that by incorporating a mixture of cognitive aims (learning, awareness, change in perceptions and memory) and affective aims (pleasure, feelings, emotions and preferences), ceremony producers can drive attitude developments as aspects of social legacy. Data shows that while cognitive aims are more effective in communicating the social legacy vision, affective aims are just as important for capturing attention and the enjoyment needed for learning and narrative transportation. However, unlike the conceptualisation, data also shows that social legacy is not always a key aim of ceremony producers; for example, producers of the FIFA World Cup created a ceremony for the purpose of enticing consumers into the stadium early and allowing the host destination the chance to portray their football history. As a result, their ceremony drove little or no social legacy. Therefore, FIFA 2014 was removed as a primary case study within this thesis and only used instead as an example to inform the proposed ceremony typology.

Narrative within an experience is the first vital antecedent of social legacy due to its potential for causing shifts in audience attitudes (Forlizzi and Ford 2000). Moreover, narrative is useful in events for facilitating both cognitive and affective aims by heightening the consumption experience and consumer emotions (Dashper et al. 2015). Supporting a structuralist view of narrative, data shows that ceremony narrative contains 'messages' surrounded by systems of semiotics (Genette 1983; Todorov and Weinstein 1969; Herman et al. 2005) in the form of characters, settings, and events (Chatman 1978). Furthermore, in terms of driving attitude change as social legacy, narrative is most successful when it is emotional, consistent, creative and complex. Whilst emotion is considered within the conceptual framework as a strategy for engineering specific emotions to motivate specific actions (Moors 2009; Silvers 2004), the three 'Cs' emerge as characteristics needed within ceremony narrative for enhancing social legacy. Consumers respond to narrative that has repeated consistent social legacy messages embedded in multiple creative forms (e.g. song, dance, speech). This relates back to the need for both cognitive and affective aims within a ceremony. However, consumers also respond to narrative that challenges them both to interpret abstract messages and find out more. Following Chatman's (1978) theory of narrative, narrative discourse (transmission and manifestation) also impacts consumer's attitudes. Consumer contribution to social legacy differs depending on the medium in which they consume the ceremony. For in-stadia consumers, an over-complex narrative that divides attention hinders understanding of the social legacy vision. For broadcast consumers, advert breaks and long periods of narrative cause boredom without the aid of atmosphere to maintain attention. For these reasons, a consistent, creative and complex emotional narrative is considered an antecedent to social legacy.

Somewhat unexpectedly, co-creation is also an antecedent of attitude as a critical aspect of social legacy when using narrative to communicate through a platform such as a ceremony. Currently, legacy literature does not engage with co-creation. Richards (2014) offers that because of the way events are staged, they are physically organised to militate against co-creation due to the strict divisions between producer, consumer, performer and spectator (2014: 201). Therefore, it is somewhat surprising that co-creation emerged from the data as a useful tool for driving attitude development/change. This can happen in two ways. First, during the planning stage; when consumers help to co-create the narrative,

they understand better the meaning behind the social legacy vision of the ceremony. This increase in understanding enhances their motivation to contribute to social legacy because they feel it is relevant and personal to them. Second (and less surprising), consumers who co-create the narrative feel they are part of the performance and want this feeling to continue, thus motivating attitude changes/developments.

Next, a series of findings are noted as antecedents surrounding the concept of narrative transportation. A mental process that mediates the impact of narrative upon the consumer (Green and Brock 2002) can be found within the context of a ceremony due to the inclusion of narrative (Green and Clark 2012) needed to provoke emotional responses. As a powerful tool for enhancing experience (Csikszentmihalyi 2002), data shows that consumer attention is noted as an antecedent to social legacy, required to enable the narrative transformation process. Data shows that when a consumer's attention is lost (through boredom or distraction), they do not notice or remember messages embedded within a narrative. Furthermore, as suggested within the conceptual framework, without attention, the next antecedents of social legacy (immersion and flow) cannot be reached.

While narrative transportation is useful for understanding the effect that ceremony narrative has upon consumer attitude, the theory does not explain how these 'effects' can be sustained over a period of time – a criterion of legacy (Li and McCabe 2013; Preuss 2007). To address this, flow is embedded within the conceptual framework as a successor of total immersion. In order to reach 'flow', data highlights learning and enjoyment as enablers for overcoming barriers to immersion (Brown and Cairns 2004). Learning and enjoyment act together, where consumers who simultaneously learn and enjoy are more likely to become immersed and reach a state of flow. Finally, as suggested by the conceptual framework, due to the optimal status of a ceremony (Jennett 2008), narrative transformation is enhanced by the presence of flow. This is shown within the data as learning and enjoying, a loss of awareness of time, and a sense of challenge (Csikszentmihalyi 1990); a challenge to interpret the narrative, a personal challenge proposed by the narrative, or a challenge to find out more. This further supports the need for a complex narrative within ceremonies.

The final key finding suggests that when these antecedents are present, two potential types of social legacy can happen as an output (multifaceted or intended). While there are many

types of legacy identified within the literature, such as public life, politics and culture, sport, economy, environment, health, and social (Thomson et al. 2018: 9), the link between ceremony type and legacy type has not been explored. Data from this thesis shows that 'consistency' impacts upon the type of attitude impact driven by a ceremony. If consistency is present (within all elements of the narrative and between mega event and ceremony), the *intended* social legacy is more likely to be understood and carried out by consumers. Where consistency lacks, a more *multifaceted* social legacy is likely to appear, derived from the personal interpretations of the consumers.

Drawing from these key findings, this research offers a series of contributions to theory and practical implications for the industry.

7.2 Theoretical contributions and practical implications

The findings from the research offer multiple contributions to theory. By answering each research question, insight is given into the relationship between ceremony and social legacy, and several key contributions to knowledge emerge from the findings of this thesis:

1. Extending theories of narrative transformation to include 'flow' when applied to the context of mega event ceremonies
2. Exploring learning and enjoyment as aids for overcoming barriers to immersion
3. The role of co-creation in enhancing social legacy
4. The use of consistency, creativity, and complexity within an emotional narrative in enhancing social legacy
5. Proposing a typology of ceremonies in relation to social legacy

7.2.1 Narrative transportation and flow

First, narrative transportation is applied to the new context of ceremonies and extended to incorporate consumer flow. Specifically, the 'extended transformation imagery model' (Green and Brock 2000, 2002) is used to emphasise the role of imagery in belief change. Originally created to explore the impact of a written text upon consumers (Green and Brock 2000; 2004), the theory has been applied to other contexts such as online presence, video gaming, advertisement, addiction, entertainment and education (Batat and Wohlfeil 2009; Durkin and Wakefield 2008; Escalas 2004; Green and Clarke 2012; Jensen et al.

2011; Kim et al. 2016; van Laer et al. 2014). This research suggests that when applied to ceremonies, narrative transportation should be extended to acknowledge the presence of flow; a state in which nothing else seems to matter (Csikszentmihalyi 1990: 4). Although transportation is originally grounded in immersion (Phillips and McQuarrie 2010; van Laer et al. 2014), findings suggest that immersion and flow are both needed to include narrative transportation as an antecedent of social legacy. This is because immersion and flow differ in both the type of experience that causes them and the consequences caused by each. First, the immersion found within narrative transportation is often related to day-to-day activities (such as gaming, education, advertisement). Flow, on the other hand, is a successor of immersion, appearing only within optimal experiences (Jennette et al. 2008) such as a once-in-a-lifetime ceremony. Second, immersive experiences induce a state where the consumer loses their sense of context. In order to drive attitude change, consumers of ceremonies need to feel a complete level of involvement in the experience. This is demonstrated within the data by the inclusion of both enjoyment and challenge. This happens when a consumer is challenged to set goals through the narrative's complexity – a characteristic of flow rather than immersion (Csikszentmihalyi 1978). This finding implies that in order to ensure consumers are transported by a ceremony's narrative, producers must persuade consumers to move from a state of immersion to a state of flow, where they are not only surrounded by the narrative but feel part of it (Ijsselsteijn et al. 2007). When this happens, consumers are more likely to express and sustain the consequences of narrative transportation needed to produce attitude developments as an aspect of social legacy.

7.2.2 Learning and enjoyment

Whilst the levels of immersion (Brown and Cairns 2004) are deemed applicable to the context of a mega event ceremony, findings from this research extend the theory to help practitioners understand how to increase levels of immersion in a ceremony setting. When considering the three levels of immersion (engagement, engrossment, total immersion), Brown and Cairns (2004) suggest barriers to immersion in gaming that can be applied to the context of a ceremony. These barriers include construct, limitations for access and investment (such as time), and a lack of empathy and atmosphere. Examples of these barriers are found within the ceremony data, whereby consumers remember the parts of the ceremony with which they feel empathy, and broadcast consumers express that

barriers to access (such as advert breaks) disrupt their enjoyment and focus. Within their work, the authors suggest that a series of strategies is used to overcome these barriers, including the investment of time, effort and attention. While these aids prove useful for the context of game immersion (Brown and Cairns 2004), the data from this thesis suggests that for the context of a ceremony, other aids are more useful. By applying the theory to ceremonies, this research contributes to knowledge by offering that learning and enjoyment are also valuable aids for overcoming barriers to immersion. As a result, the findings imply that ceremony narrative should both enhance consumer enjoyment through creative elements and teach consumers something from their experience. When this happens, consumers are more likely to become immersed in the ceremony's narrative. This is important so that consumers can reach the state of flow needed to contribute to social legacy, through narrative transportation and a shift in consumer goals.

7.2.3 Co-creation

Unexpectedly, this research demonstrates that co-creation enhances the relationship between ceremony narrative and consumer attitudes. The relationship emerges from both the producer and consumer data, highlighting how co-creation by both producers and consumers within the development of narrative proves valuable for creating social legacy. While co-creation is somewhat considered during an event experience (Morgan and Summers 2005; Richards et al. 2015), its value for enhancing social legacy has yet to be explored. This research has addressed this gap and offers valuable new insight demonstrating how producers and consumers together can create a narrative that is relevant to the aims of both parties and is thus impactful to consumer attitudes. Findings show that when both producer and consumer work to create a narrative, that narrative is more relevant, better understood, and strongly remembered by consumers. This contribution is important because, for the narrative of the ceremony to impact over a period of time (thus enhancing social legacy), producers need to ensure the messages are clearly remembered by consumers. From a practical perspective, producers should, where possible, include potential consumers within the design of the narrative. Data demonstrates that by asking consumers what they want to see within the narrative, consumers feel the producers have designed the narrative to be more relevant and applicable to the audience. However, the narrative created should still maintain consistency and not integrate too many messages, which could cause confusion.

7.2.4 Consistency, creativity and complexity

Findings also show that narrative is most successful in impacting consumer attitudes when it is consistent, creative and complex. Ceremonies that feature a narrative that is consistent throughout produce a social legacy consistently evidenced by consumers (e.g. a general awareness of mental health from the Invictus ceremony). Furthermore, when the narrative is consistent between the ceremony and purpose of the mega event, the social legacy is better understood by consumers. This is because, although consumers each favour different parts of the ceremony (e.g. song, performances, speeches), each part of narrative relays the same messages, therefore enhancing the understanding of the ceremony by its audience. However, in order for the consumers to get to this level of understanding, the ceremony's narrative also needs to feature creative elements that capture consumer attention (Downing 1997). This, producers feel, can be enhanced by the inclusion of celebrities and co-creation. Finally, and somewhat unexpectedly, narrative that is also complex enhances social legacy. The rationale for the inclusion of complexity within ceremony narrative is twofold. First, due to the 'optimal experience' status of a ceremony, complexity can be linked to the state of flow (Csikszentmihalyi 1978). Therefore, by including complex narratives, producers are more likely to challenge their audience, thus enhancing the experience of flow. Second, by including complexity, consumers are more likely to re-watch the ceremony, thus enhancing their memory of its narrative (Malone 2003; Nuthall 2016); however, it is important to note that when a narrative becomes too complex with too many messages, consumers lose interest and the presence of flow is lost. By understanding the theoretical contributions made, practical implications can help producers to design more effective ceremonies by designing consistent, creative and complex narratives, thus increasing the likelihood of producing any intended social legacy.

7.2.5 Typology of ceremonies

Theoretically, this thesis also proposes a typology of ceremonies, categorised by both type (e.g. attached or stand-alone) and purpose (e.g. showcasing or supporting). From a practical perspective, this helps practitioners assess how the ceremony they create relates to the type of social legacy produced. However, it should be noted that because FIFA 2014 was removed from the thesis as a primary example, this typology is mostly formed from secondary data and therefore requires further empirical testing. Ceremony type is

based around the forms of ceremonies discussed by producers. Here, the ceremonies are categorised depending on whether they are classed as an event on their own and thus stand-alone (e.g. the Olympic ceremonies, Invictus ceremonies), or whether they are attached to another element of the mega event (e.g. FIFA World Cup, UEFA, SuperBowl). With these two distinct differences in mind, this research coins the terms 'stand-alone' and 'attached' to highlight the differences between mega event ceremonies. This awareness is important, as findings show that attached and stand-alone ceremonies produce different social legacies. Specifically, stand-alone ceremonies produce a stronger social legacy than attached ceremonies. This is because consumers choose to attend stand-alone ceremonies whereas attached ceremonies are deemed as 'less important' by consumers who have purchased a ticket to a sporting event. By designing attached ceremonies, producers are allowing consumers to overlook them as a 'secondary' event whose purpose is to entertain and pass the time rather than to teach or inspire. Although stand-alone ceremonies are costlier, data suggests that their impact upon consumer attitude is far bigger than attached ceremonies, as they are better remembered and seen as more prestigious by consumers. Therefore, if the producers are aiming to create social legacy, they need to think very carefully about the placement of the ceremony in relation to the mega event. While data points to a typology of ceremonies, further data is needed to assess the typology against a range of other ceremonies.

The second categorisation within the typology relates to the purpose of the ceremony. Data shows a distinction between those ceremonies focusing on showcasing the host nation (e.g. Olympic Games, FIFA World Cup, Commonwealth games), and those supporting the purpose of the mega event (e.g. Invictus Games, Ryder Cup, City of Culture). Thus, this research also coins the terms 'showcasing' and supporting'. This distinction is important, as the social legacy produced differs, such that 'showcasing' ceremonies produce a social legacy more focused towards the host (e.g. national pride, understanding of a country's history), whereas 'supporting' ceremonies offer a more general social legacy (e.g. increase in understanding around a global issue). As a practical implication, event organisers and ceremony producers can now be aware of how the purpose of their ceremony influences the type of social legacy they are most likely to produce, and thus they can synchronise their social legacy aims accordingly.

7.3Methodological contribution

The use of social media as a source of data is becoming more popular among academics (Abeza et al. 2015; Nakhasi et al. 2018; Newman 2017; Widén and Holmberg 2012). This is because it offers large quantities of conversational and unstructured data (Friedrichsen and Muhl-Benninghause 2013); yet, there is currently no standard procedure for collecting such data. With the increase in interest, books such as The SAGE Handbook of Social Media Research (Sloan and Quan-Haase 2017) have attempted to collate the procedures used by academics for collecting and analysing social media data. Like other methodologies, these approaches can be split into qualitative and quantitative. Quantitative methodologies include social network analysis (Stefanidis et al. 2013), the flow model of communication (Procter et al. 2013), hierarchical clustering (Singh et al. 2018), and Natural Language Process (Greaves et al. 2013). While all these methods are useful for tracking the time, geography and frequency of tweets and posts, they turn large amounts of qualitative data into quantitative results, e.g. graphs, datasets, clusters. This does not allow for the content of the tweets to be explored in depth. Others use more qualitative approaches (Hausmann et al. 2017; Zubiaga et al. 2016; Sloan and Quan-Haase 2017), each implementing a different strategy for analysing the data collected. Furthermore, the researcher using social media data is often required to create their own analysis tools (Zubiaga et al. 2016), or code the data by hand (Hausmann et al. 2017) rather than using qualitative analysis software such as NVivo and Leximancer.

While more academics are using social media as a source of data, there are several non-discipline-specific challenges that need to be addressed moving forward (Sloan and Quan-Haase 2017). These challenges can be categorised into six ‘Vs’; volume, variety, velocity, veracity, virtue, and value (Williams et al. 2016). This thesis offers a first step, by providing a guide for collecting and analysing data from social media platforms of Facebook and Twitter using qualitative analysis software NVivo. By presenting this framework, some of the challenges of social media data are addressed (Table 34). Furthermore, within this procedure, the potential pitfalls of using NVivo to analyse social media data are highlighted, with strategies proposed for overcoming them.

Table 34 - Proposed procedure in relation to the challenges of social media data

Challenge	Strategy to overcome challenge

	(as a result of the procedure of this research)
Volume The amount of data	- Use of the search query tool to mine the data for relevant tweets - Use of coding to remove irrelevant tweets from the dataset
Variety The multimodal nature of the data (images, text, videos)	- All modes of data are collected by the NCapture tool including videos, images and text - Modes can be coded and stored within 'case nodes' to be analysed together
Velocity The speed at which the data is produced	- Time boundaries set through the NCapture tool (e.g. period of two weeks pre-ceremony and two weeks post-ceremony - NCapture does not make use of automated scraping so does not capture data at the speed at which it is produced
Veracity The accuracy, reliability and quality of the data	- Data used to inform further data collection to test the validity of the data
Virtue The ethical issues surrounding data collection and analysis	- No automated 'scraping', which violates the terms and conditions of Facebook and Twitter - Automatically collates the identities and demographics embedded within the data. The procedure identifies how these can be removed from the dataset through coding
Value The understanding gained from the data	- Thematic analysis to highlight key themes - Understanding of how social media is used for the context of ceremonies/social legacy - Confirm or refute findings from producer and consumer interviews

This research takes an essential first step in presenting an innovative procedure that can be used by other researchers for analysing large quantities of social media data. After a

process of testing and validating, this process will be a valuable methodological contribution. In taking steps towards validation, the procedure has been presented to numerous academic experts but has not been validated through the application of other datasets. This is recommended for further research.

7.4Recommendations

The findings from this research and their theoretical contributions suggest multiple practical implications for event organisers and ceremony producers. First, it should be noted that if event organisers and producers want their ceremony to create attitude impacts as elements of social legacy, a well-designed mega event ceremony has the potential to drive these developments/changes. However, if social legacy is not an aim of the ceremony, little 'accidental' social legacy is produced. Using the typology proposed, organisers can work with event stakeholders to decide upon their social legacy vision for the ceremony and make an informed choice surrounding the purpose and type of ceremony that best fits this vision. Furthermore, producers should create a measure which encapsulates their social legacy vision and the expectations of the consumer to use post-event. Currently, there is no attempt to measure the success of ceremonies in terms of legacy officially, yet, by doing so, producers can be transparent with both consumers and investors around the impact that their ceremony produces.

Second, in order to achieve the intended social legacy vision, the narrative should consistently communicate the social legacy vision within all elements of the ceremony. Furthermore, the social legacy vision should be 'simple' to relay to consumers (e.g. awareness of mental health). When consumers feel that the narrative reflects the purpose of the mega event, they more easily remember the narrative. Furthermore, through the incorporation of consistent messages, communicated multiple times in multiple formats, these messages become clearly understood across all consumers. Producers should also aim to create an emotive narrative in order to maintain attention and entice flow. The narratives that are most emotional are the most powerful in motivating attitude changes. Importantly, the more emotional a narrative, the more effective it is for enhancing learning. Furthermore, those ceremonies that entice learning also entice enjoyment. While most ceremonies embrace the use of emotional and creative narratives, in order to drive attitude developments, producers should also consider making the narrative consistent

and complex; however, it is important that the narrative does not become over-complex with too many mixed messages, as consumers then move from challenged to dissatisfied.

Dissatisfaction is also caused by the lengthier segments of ceremonies. As a result, producers should consider the value of these longer segments as well as the placement of lengthy elements within the narrative. For example, placing the athletes' parade in the middle of the ceremony causes many consumers to turn off their broadcast, in turn causing them to miss vital parts of the narrative. As well as causing dissatisfaction, consumers removing themselves from the narrative has implications for consumer immersion and flow, both of which are needed to drive social legacy. This also has implications if a person removes themselves for short periods of time, as consumers find it hard to immerse themselves back into the narrative once they have removed themselves. Therefore, producers should also carefully consider the placement of adverts in relation to narrative.

Data in this project suggests that the role of the commentator is of utmost importance for ensuring the successful communication of the ceremony's legacy vision; however, currently, producers have little or no control over what the commentator says. By building strong relationships with the commentator, producers can ensure that the information relayed to the broadcast media is framed in a way that is consistent and supports the aim of the mega event. This will enhance the understanding of the event's legacy vision. This is particularly important as the in-stadia consumers also turn to the commentator to clear up any confusion post-event.

Finally, data shows that consumers respond best to narrative that they deem to be truthful; therefore, producers should encourage the use of real-life stories and characters within their narrative. As a result, consumers remember more favourably the people who they feel have a right to be there rather than celebrities who consumers feel have been paid for the occasion. While data supports the 'match up' hypothesis, whereby the celebrity used is relevant to the purpose of the ceremony, producers should endeavour to also incorporate 'ordinary' people into their narrative. This is especially important for the delivery of speeches, as consumers remember the messages relayed by athletes and 'real people' over the speeches of celebrities. In terms of impact upon attitude as an aspect of legacy, speeches offer a platform for communicating legacy vision and therefore it is important for the producer to maximise the impact of each speech.

7.5Limitations and future research

No research project is without its limitations (Bloomberg and Volpe 2018: 79), and therefore this section discusses the shortcomings of this thesis and considers their potential for further research. There are three key limitations of this study. These centre on the method of data collection and the 'antecedents of social legacy framework' produced.

First, while choosing to use qualitative research in the form of semi-structured interviews was suitable for this research project, due to its small sample size further research could be undertaken to gain a larger sample size. Within this research, a small sample size was gained across two examples of mega event ceremonies using the principle of saturation. In further research, and in order to generalise the results, a larger sample could be used (Newing 2011; Robinson 2014). If this is the case, interviews could be conducted with producers and consumers of other ceremonies as well as other polysemic events and experiences. This would give the model more scope, by showing the relationship between narrative and attitude as an aspect of social legacy through a range of mediums. Furthermore, instead of increasing the sample size, other methodological approaches could be used to collect data surrounding ceremonies and social legacy. For example, questionnaires could be used post-ceremony and repeated years later to gauge further understanding around the impact of ceremonies on consumer attitude. Specifically, a follow up quantitative study could measure impact upon attitude using tested measures for attitude (Semantic Differential Approach, Evaluative Priming or Implicit Association Tests). Whilst a follow up quantitative study is outside the remit of this thesis, in the future, a study of this kind would be useful to further map the antecedents of social legacy

A further limitation lies in the examples used to showcase mega events, in relation to their social legacy. While both examples fall under the bracket of a mega event, as defined by Roche (2000), the definitions of legacy are subjective on how long after an event such legacy can occur (Bocarro et al. 2018; Preuss 2007). As it stands, the examples used range from two to six years post- event and therefore reflect a relatively short period of time for legacy to have occurred. To address the complexity around the time needed for legacy to happen, the study could be repeated several years later to demonstrate the impact (if any) of time upon the narrative-social legacy relationship. However, when considering time,

this research also acknowledges the potential for time to effect producer and consumer memory of such events. Kaplanidou (2012) suggests that the time between the event and the interview may impact upon the detail (abstract or concrete) in which an experience is remembered. Therefore, it should be acknowledged that participant memory is a limitation of this research whereby the detail in which memory is recalled may not be as in-depth the time of production/consumption. Whilst this is common amongst legacy research (where data is collected post-event), further data could be collected at the time of the event and repeated longitudinally. This would allow for assessment as to how much detail is lost over time.

In terms of the model itself, it currently depicts a 'perfect' process whereby the personal traits of the consumer are outside the remit of this study. Much like the extended narrative transformation model offered by van Laer et al. (2014), the model neglects to consider the role of the consumer demographical features such as gender, nationality or age; therefore, these factors are not considered in terms of their impact upon the narrative-social legacy relationship. Future research should consider if the personal traits of an audience impact upon their immersion within a narrative. Furthermore, further research could consider the impact these traits have upon the overall social legacy of such events and experiences. Demographic data could be collected during consumer interviews; however, collating demographical information through social media analysis produces considerable ethical issues concerning informed consent of the participants. While future research into the impact of consumer demographics on the narrative-social legacy relationship would be useful, caution should be taken if using social media as a form of data.

Further research could also consider other potential influences that may also affect the model. For example, research could consider the potential distractions to consumer attention and flow that may be detrimental to ceremony social legacy. By conducting this research, producers will be able to identify and reduce distractions within their ceremony setting.

7.6Chapter conclusion

In conclusion, this thesis has provided insight into the antecedents of social legacy using the context of mega event ceremonies. Specifically, the thesis focuses on consumer

attitude as a critical aspect of ceremony social legacy. This is due to the focus of ceremony producers on 'attitude' within the social legacy vision of such events. A case study approach was taken to develop a model which maps the relationship between narrative and consumer attitudes (affective, behavioural and cognitive) using the perspectives of both ceremony producers and consumers. As a result, the model provides four contributions to the field of social legacy research. First, the model highlights the novel use of co-creation in enhancing narrative design, useful for creating attitude developments as an element of social legacy. Second, the model suggests that emotional narratives that are consistent, creative and complex are the most impactful in terms of consumer immersion and flow. Third, the theory of narrative transportation is extended to include the presence of flow when applied to an optimal experience. Finally, learning and enjoyment are added to the barriers to immersion, seen to enhance the social legacy process within a ceremony. The thesis also offers contributions by suggesting an innovative typology coining categories of 'showcasing' and 'supporting' and demonstrating their impact upon the type of attitude impact produced. As a result, this thesis demonstrates how a mega event ceremony itself can contribute to the social legacy of a mega event through driving attitude change and development. As such, event organisers should be aware that mega event ceremonies can be equal drivers of social legacy given the right context or setting.

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Appendices

Appendix 1 – Main content of ethics form P53039

Content removed on data protection grounds

Content removed on data protection grounds

Content removed on data protection grounds

Content removed on data protection grounds

Main content of ethics form P53039 (interview data collection)

Content removed on data protection grounds

Content removed on data protection grounds

Appendix 2 – Consumer Interview Guidelines

Back ground questions

Question Probe	Rationale for probe	RQ
Which parts of the events did you watch? (no mention of ceremony) Did you watch the ceremony?	To see if they watched the sporting elements and/or ceremony. Do you consider the ceremony to be part of the mega event? Understand if ceremonies are more likely to enhance the social legacy	7
Where did you watch the ceremony?	Identification of which medium the ceremony was watched through e.g TV/Live	
Why did you watch the ceremony?	Understanding of the experience aim and type for the consumer	1
Which nationality do you identify with? (Where were you born, where do you live)	Understand any country specific identification within the ceremony	

Narrative (general)

Question Probe	Rationale for probe	RO
How did you feel when you were watching the ceremony?	Identify memorable emotions caused by the event, clue of immersion Something to compare to the experience aims of the organisers	6
What happened in the ceremony?	Test to see which parts of the ceremony are most memorable Can integrate ceremony specific questions here dependent on their answer	3
Why do ceremonies exist? Why does this ceremony in particular exist? What's its purpose?	Understanding of the experience aims of the event (cognitive and affective/ global and country specific) Interpretation of the events narrative	1
Has it worked? Why/why not? What would you do different?	How do they measure success? Comparison to event organisers	1

Characters

Question Probe	Rationale for probe	RO
What do you remember most, what stood out? Prompt: people, characters?	Identification with characters Do they remember characters within the narrative or celebrities?	3
Where there any interesting people there? Prompt: celebrities	Which celebrities do they identify, what was there role within the ceremony (storytelling or performance)	4
What do you think the impact of having these celebrities there is?	Comparison to the question asked to event organisers	4
Was it a good choice?	Can they understand why the characters enhance the purpose of the ceremony	4

Events

Question Probe	Rationale for probe	RO
Which parts within the ceremony did you like the best? Why?	Test to see if consumer identifies with protocol or creative elements of the event	3
Were there any parts of the ceremony that you didn't like/ felt were pointless?	Test to see if there is an obvious split between protocol and creative elements	1

	Does the consumer remember the bits they don't like too, is this better than forgetting them?	
There were many elements in the ceremony, so you highlighted [above], do you think they added to the purpose of the ceremony that we talked about earlier?	Having already asked what they think the purpose of the event is, can they understand why/which events matched this purpose	4

Setting

Live	Through medium	Rationale	RO
Why did you choose to watch the ceremony live?	Would you have preferred to watch the ceremony live? Why?	Looking for 'atmosphere', can you get atmosphere for immersion both live and at home?	4
Talk me through you watching the ceremony	Talk me through you watching the ceremony	To understand differing experience types	1
What did you think of the host venue?	What did you think of the filming of the ceremony? (prompt: camera angles, adverts, length of broadcast, ease of access)	Looking for matching descriptions to the descriptions of organisers, immersive, inclusive, intimate	1
What did you think of the stage? The use of props, lighting, screens (prompt: where were you seated, use of technology to enhance your view)	Did you watch the ceremony with commentary? Did you find it useful?	External impacts upon viewing experience	4

Storytelling

Question Probe	Rationale for probe	RO
Can you remember much about the content of the speeches?	Test to see which speeches are most memorable; is it the content or the person delivering	3
Were there any stories within the ceremonies that touched you, or made you think?	Were the stories identified told through drama, dance, music, speech Were the stories identified because of personal identification, culture similarities Most transparent way of delivering stories	3
Could you understand the language of the ceremony? Were there any parts you didn't understand?	Was there a language barrier for understanding the narrative? Were some sections too country specific	4
Did you learn anything from the stories you saw?	Country specific or global Experience aims – do they reflect back to the event purpose	5

Legacy

Question Probe	Rationale for probe	RO
Thinking about the event now, how does it make you feel? [If different to earlier] why have those feelings changed?	Comparison to earlier question, have their feelings about the event changed in anyway External influence? Positive or negative change?	1

Were there any parts of the ceremony that you felt were pointless?	Test to see if there is an obvious split between protocol and creative elements Does the consumer remember the bits they don't like too, is this better than forgetting them?	6
Did you learn anything from the event?	To test if knowledge transportation theory within ceremony setting	5
Do you think the ceremony supported the mega event?	Having already asked what they think the purpose of the event is, can they understand why/which events matched this purpose	2
Have you heard of social legacy? What do you think it is? [if no] okay so legacy is the leftovers from the event that have effected society	Setting a basic understanding of legacy and to see how it is defined by consumers	
What do you think the social legacy of the ceremony was?	Understanding of how they define social legacy Global/country specific Comparison to the legacy aims of the event organisers	1
What do you think the social legacy of the mega event was?	Comparison to the social legacy of the ceremony	2
Do you think the ceremony has effected your life in any way? Your behaviour, intentions, beliefs, understanding, since you watched it?	More detail of how the ceremony effected the consumer if at all To test knowledge transportation theory	6
Have you thought about the ceremony since you watched it? What made you think about it?	To investigate if memory recall should be included within the conceptual framework	6

Appendix 3 – Producer Interview Questions

Background questions

Question Probe	Rationale for Probe	RQ
What lead you to be involved with (mega event)?	To gain background information on how the producer was matched to the event	
What was the process behind your involvement were the games? Were you approached or was there a bidding process?	Understanding on how the ceremony is designed in relation to the producer chosen	
How much control do you have as producers on the programming of the ceremony? Is there a brief provided by (mega event)?	To gauge who designs the events narrative	1
Is there a difference between producing an (mega event) ceremony verses any other sporting event ceremony?	To understand the background/experience of the producer and highlight differences between ceremony types	1
What were your aims for the event?	To see if the aims differed across ceremonies and across opening and closing ceremonies.	1

Questions from deductive reasoning

Question Probe	Rationale for probe	RQ
How do you script the narrative of an event like this?	Identify the planning process behind the event and the aim of the narrative	**1**
The use of celebrities seems a key discussion point of social media, why are celebrities use? Are they recruited, do they volunteer, is there criteria?	To understand why celebrities are used and how producers respond to consumer data	**3**
Stories of the athletes is another key trend on social media, is this an important part of the design of the event?	Identify what roles both celebrities and athletes play within ceremony narrative	**3**
How do you choose which stories to include?	Understand the aim and purpose of the narrative	**3**
Were any special considerations given to the setting of the event?	Identify the role of setting for ceremony producers	**3**
Was any consideration spent deciding how to engage both the audience at the event and the audience watching at home?	Identify the differences between narrative for a live audience and narrative for broadcast audience	**4**
Social media showed that attendees felt the atmosphere was ‘celebratory’ – is this what you were aiming for?	Identify the aim of the narrative in terms of atmosphere and emotions	**4**
What parts of the narrative were included to enhance the atmosphere in the arena?	Explore the role of atmosphere is ceremony narrative	**4**
Attendees on social media most commonly used ‘pride, humbled, moved, and inspired’ when describing their experience of the game – were these the type of experiences you were aiming for?	Understand the similarities/differences between the aim of the producer and the understanding of the consumer	**2**
What messages did you hope would come through from the event design?	Identify the messages within the narrative and why	**5**
What events within the ceremonies were designed to create understanding of the purpose of the mega event	Understand how these messages are communicated through events within the narrative	**5**
Do you consider how the event might impact on consumers behaviour post event?	Explore hints of legacy	**2**
Is there any specific behaviour you would like to see as a result?	Explore hints of legacy	**2**

Questions on legacy

Question Probe	**Rationale for probe**	**RQ**
How would you define social legacy?	Comparison of how consumers would define social legacy	6
Did you consider legacy at all within the planning process?	Assess whether legacy is something considered in terms of the ceremony or just the mega event	1
What do you think the legacy of the (mega event) ceremonies were?	Identify producer's assessment of social legacy	6
Do you think ceremonies impact upon their coexisting mega event's legacy in any way?	Identify if producers feel there is a link between ceremony and mega event	1
Do you collect feedback from attendees?	Identify how they know the ceremony was successful. Is legacy mentioned?	6
How do you measure the success of your ceremony?	Explore if there are any procedures in place for collating potential impact assessments	6
Do you retrospectively measure the impact of legacy of your ceremony?	Is legacy something the producers use to assess success	5
Is the previous year's ceremony legacy considered when planning the narrative of this year's event?	Explore the role of previous legacy in framing narrative	1

Appendix 4 – Examples of laddering within interview transcript

Content removed on data protection grounds

Appendix 5 – Example of coding facilitated by NVIVO

Content removed on data protection grounds